



MASTER CLASS

by Nick Nolan
and Danny Gill

ROCK LEAD *Performance*

**Techniques, Scales, and Soloing
Concepts for Guitar**

CD Included!
70 Full-Demo
Tracks

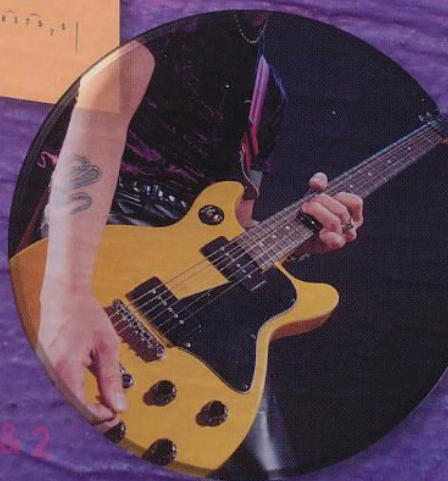
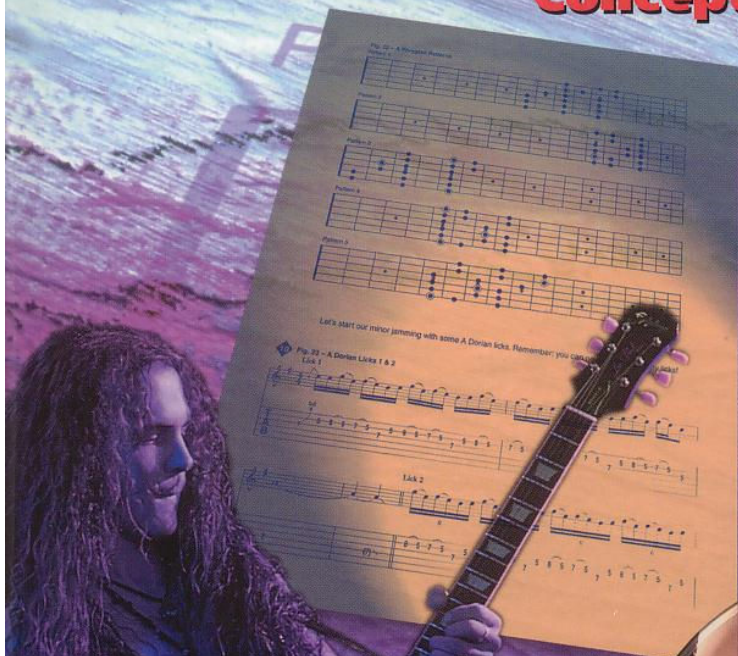
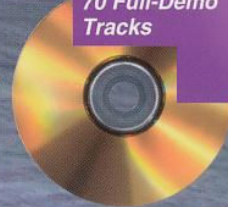
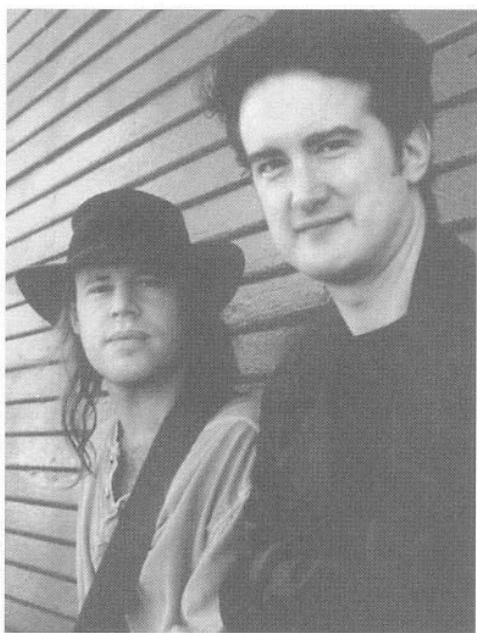


Fig. 23 - A Dorian Licks 1 & 2
Lick 1



ABOUT THE AUTHORS



Danny Gill left and Nick Nolan right.

Nick Nolan comes from Port Huron, Michigan where he began his professional playing career at the age of sixteen. He then went to G.I.T. on the Eddie Van Halen Scholarship and graduated with honors. After graduating, Nick became an instructor at G.I.T., teaching and writing curriculum for such subjects as: Rock Lead Guitar, Rock Rhythm Guitar, and the Rhythm Section Workshop, as well as teaching Music Reading, Harmony and Theory, Ear Training, and Modern Rock Performance.

Nick is also an active session player in Los Angeles, playing guitar on such T.V. series as: "Melrose Place," "Star Search" (as house guitarist), and "High Tide." You may have also heard Nick on the cartoons: "Bill and Ted's Excellent Adventure," "Back to the Future" (CBS), "Where's Waldo?" (CBS), "Super Mario Brothers" (NBC), "Captain Planet" (FOX), "Exosquad" (Universal), "What a Mess" (DIC), "Don Coyote" (Hanna-Barbera), and "The Funtastic World of Hanna-Barbera."

Nick's first CD is titled *Up & Down & Back Again* on Standing 8 Records (P.O. Box 5280, North Hollywood, CA 91616). Check out Nick's website: (www.nicknolan.com).

Danny Gill recorded his first CD in 1990 with Hericane Alice (Atlantic Records). Since then, he has gone on to record and tour with Arcade, Medicine Wheel, and will debut his new band Speak No Evil in 1998 on MCA records. His songs have appeared on numerous network T.V. shows and major motion picture soundtracks. Danny has also released a Star Licks video entitled *Modern Rock Guitar*. He currently teaches at Musicians Institute in Hollywood, CA; his classes include *Rock Rhythm Guitar*, *Rock Lead Guitar*, and *Single String Technique*.

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Danny thanks: my beautiful wife Alexandra and all of my great family.

Nick thanks: my wife Hiko (for everything), and Rob and Mick at Hoshino (for the great Talman).

Editor's notes:

Follow the audio icons (1) in the book to keep your spot on the CD.

A short "introduction" or "tag" may precede or follow the main lick of each figure to give it a better sense of context. However, only the main lick itself appears transcribed in each case.

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CHAPTER 1

MODES

FINDING THE KEY CENTER

In order to use modes effectively, you must know *how to find the key center* (i.e. the relative major scale). To do this, you must learn the chords of the harmonized major scale. The *harmonized major scale* is a group of chords made from the notes of the diatonic major scale. Memorize the order in which the chords occur. The order of these chords (which are major, minor, or diminished) are the same in every key.

Fig. 1

I	II	III	IV	V	VI	VII
major	minor	minor	major	major	minor	diminished

Take a look at this song. See if you can figure out what key it's in:



Here's a hint: the first chord is usually the name of the key. Not always!—just usually. So, let's start there. Take a look at the harmonized C major scale:

Fig. 3

C major	I	II	III	IV	V	VI	VII
	C	Dm	Em	F	G	Am	B°

Notice how every chord fits in the key. This is a I–II–IV–V progression in C major.

Try the next one on your own. To make your life hard, the first chord is not the key center.



Answer: A major

If you missed it, here's how it works. There are four chords: D, E, F#m, and A. Let's make note of the three major chords (D, E, and A). Try to fit them into the harmonized scale.

Fig. 5

I	II	III	IV	V	VI	VII
major	minor	minor	major	major	minor	diminished

The only way they'll fit is where A is I, D is IV, and E is V. That would leave F# minor as VI and everything works out.

Let's try one more using triads from the major scale:



Answer: F major

This one was a little more difficult. If you had trouble, follow these steps closely:

1. Take note of the G minor chord. If we look back to Fig. 1, we know that a minor triad can either be a II, a III, or a VI chord.
2. Now ask yourself, "If G minor is II, then does the F major chord work as the I chord?" Answer: You betcha!
3. Now test the other chords. Is C in the key of F? (Yes, it's the V chord.) And what about B \flat ? (Yup, it's the IV chord.)

As you can see, it becomes very important to memorize the order of the chords in the harmonized major scale. Get this down cold before moving on to seventh chords.

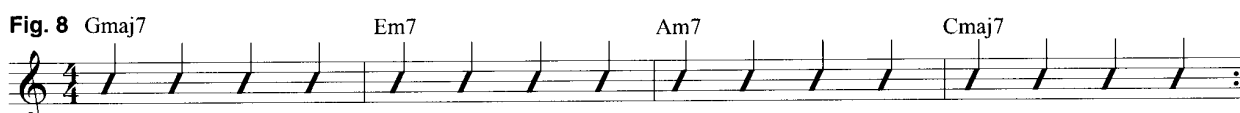
If we add the seventh scale degree to each of the triads, we get the following seventh chords:

Fig. 7

I	II	III	IV	V	VI	VII
major 7	minor 7	minor 7	major 7	dominant 7	minor 7	minor 7 \flat 5

--	--	--	--	--	--	--

See if you can find the key for this song:



Answer: G major

Why G major? Well, let's assume that the first chord is the name of the key. Take a look at the harmonized G major scale in seventh chords:

Fig. 9

G major	I	II	III	IV	V	VI	VII
	Gmaj7	Am7	Bm7	Cmaj7	D7	Em7	F#m7 \flat 5

All of the chords fit perfectly. This is a I–VI–II–V progression in G major.

Here's one where the first chord is *not* the key center.



Answer: C major

In this progression, the G7 is a dead giveaway. Because the dominant seventh chord can *only* be a V chord, C must be the I chord. Now check the Dm7 chord. Looking back to Fig. 7, we see that the minor seventh chord can be a II, III, or VI chord. In C major, Dm7 is the II chord. This II–V–I progression is used in a lot of songs.

If you can figure out which major key this next tune is in, you're ready to start playing with modes. (Hint: there is *no I chord*!)

2 Fig. 11

*Doubled by another gtr. one octave lower.

Answer: G major

Why G major? Start with the two major triads. They are one whole step apart. The only place this happens is between the IV and V chord. Now ask yourself: "if C is IV, then what is I?" And the answer is—G major. D/C, Bm7, and Em7 fit in G major? They sure do. Bm7 is the III chord and Em7 is the VI chord. If you still don't believe me, take a long look at Fig. 9 and do your homework!!

Well, I think that's enough talk! Let's jam over the chords from Fig. 11.¹

3 Fig. 12

¹ For a more in-depth look at diatonic scales and their applications, see *Rock Lead Basics*.

CHAPTER 2

MODAL PLAYING

In our previous books (*Rock Lead Guitar Basics* and *Rock Lead Guitar Techniques*), we showed you some of the solo situations you're bound to run into. We covered major keys, minor keys, and a lot of pentatonic/blues situations. The next obvious step is *modal playing*.

Modes are a subject that comes up a lot in our teaching at M.I., and we've found that many students are confused about how to use them in their soloing. What we're going to do here is explain the modes in *three* different ways. We've found this to be the key to understanding and using the modes most effectively.

1. MAJOR SCALES STARTING ON DIFFERENT NOTES

Here's the first thing that everyone learns about modes: if you start and end a major scale on a note other than the tonic, you've created a mode.

G Major:	G–A–B–C–D–E–F#–G
Starting on a different note:	E–F#–G–A–B–C–D–E

Above is a perfect example of a mode. We took a G major scale and started/ended on the note "E." These two scales have a different sound and mood. The G scale sounds bright and the E scale sounds darker.

Let's take the above example all the way and start a G major scale on every different scale note.

Starting on G:	G–A–B–C–D–E–F#–G	(G Ionian)
Starting on A:	A–B–C–D–E–F#–G–A	(A Dorian)
Starting on B:	B–C–D–E–F#–G–A–B	(B Phrygian)
Starting on C:	C–D–E–F#–G–A–B–C	(C Lydian)
Starting on D:	D–E–F#–G–A–B–C–D	(D Mixolydian)
Starting on E:	E–F#–G–A–B–C–D–E	(E Aeolian)
Starting on F#:	F#–G–A–B–C–D–E–F#	(F# Locrian)

As you can see, there are seven possible modes. What are those names to the right of the scale? Well, the Greeks were the first to name the modes, back in the sixteenth century, and we still use those names today. They go like this:

When starting/ending on the <i>first</i> note:	Ionian (We also call this <i>major</i>)
When starting/ending on the <i>second</i> note:	Dorian
When starting/ending on the <i>third</i> note:	Phrygian
When starting/ending on the <i>fourth</i> note:	Lydian
When starting/ending on the <i>fifth</i> note:	Mixolydian
When starting/ending on the <i>sixth</i> note:	Aeolian (We also call this <i>minor</i>)
When starting/ending on the <i>seventh</i> note:	Locrian

Remembering the order of the mode names is essential to modal playing!

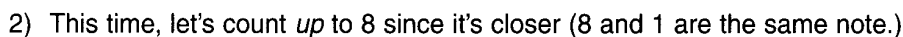
Now that you've seen that modes are really just major scales starting/ending on different notes, it will make learning how to play them much easier. For example, if you want to play *C Lydian*, take a G major scale and start/end on the note C—that's it! (This is assuming that you know your major scales. If not, get back to *Rock Lead Guitar Basics*!)

1) *C Lydian* means “C is the fourth note of the relative major scale” (Lydian is the fourth mode).



Let's do one more together: F Mixolydian = _____ major.

1) F Mixolydian means "F is the fifth note."



Translate these modes to their relative major:

1. A Phrygian = _____ major
2. F Dorian = _____ major
3. B \flat Lydian = _____ major
4. G Mixolydian = _____ major
5. C Aeolian = _____ major
6. B Phrygian = _____ major
7. A Lydian = _____ major
8. E \flat Aeolian = _____ major
9. G Locrian = _____ major
10. F \sharp Mixolydian = _____ major

Answers: 1.) F major 2.) E^b major 3.) F major 4.) C major 5.) E^b major 6.) G major
7.) E major 8.) G^b major 9.) A^b major 10.) B major

2. COMPARING MODES TO THE PARALLEL MAJOR SCALE

Now that you've seen modes in reference to their relative major, let's find out what the difference is between a mode and its *parallel* major key. A parallel key is one that starts on the same root. For example, C major and C Lydian are parallel keys.

What would you play over this?

9

Sure, you could just play D major, but you'd be missing out on a lot of cool, interesting, unique, different, fun, happy, soulful, funky, and groovy stuff. You use spices when you cook, right?—same thing here. Use this stuff to stimulate your palate. Vanilla is good, but not all the time. If it's too spicy, you get heartburn. Get in there and find out what you like. Here we go!

The three modes associated with major sounds are:

1. Ionian (major)
2. Lydian
3. Mixolydian

The Lydian mode and the Mixolydian mode have just one note different from the major scale. Compared to the major, Lydian is a major scale with a $\sharp 4$; Mixolydian is a major scale with a $\flat 7$. Emphasizing these alterations will give you that “modal” sound.

D Major	D–E–F \sharp –G–A–B–C \sharp –D
D Lydian	D–E–F \sharp – G\sharp –A–B–C \sharp –D
D Mixolydian	D–E–F \sharp –G–A–B– C –D

Before you start jamming with these scales, let's take a look at five D Lydian and five D Mixolydian scales. I know—they all look like the major scales you've already learned. In fact, they *are* the major scales you've already learned! But by learning where the roots are, you're more likely to sound like you're playing in that mode.

Fig. 14 – D Lydian Patterns

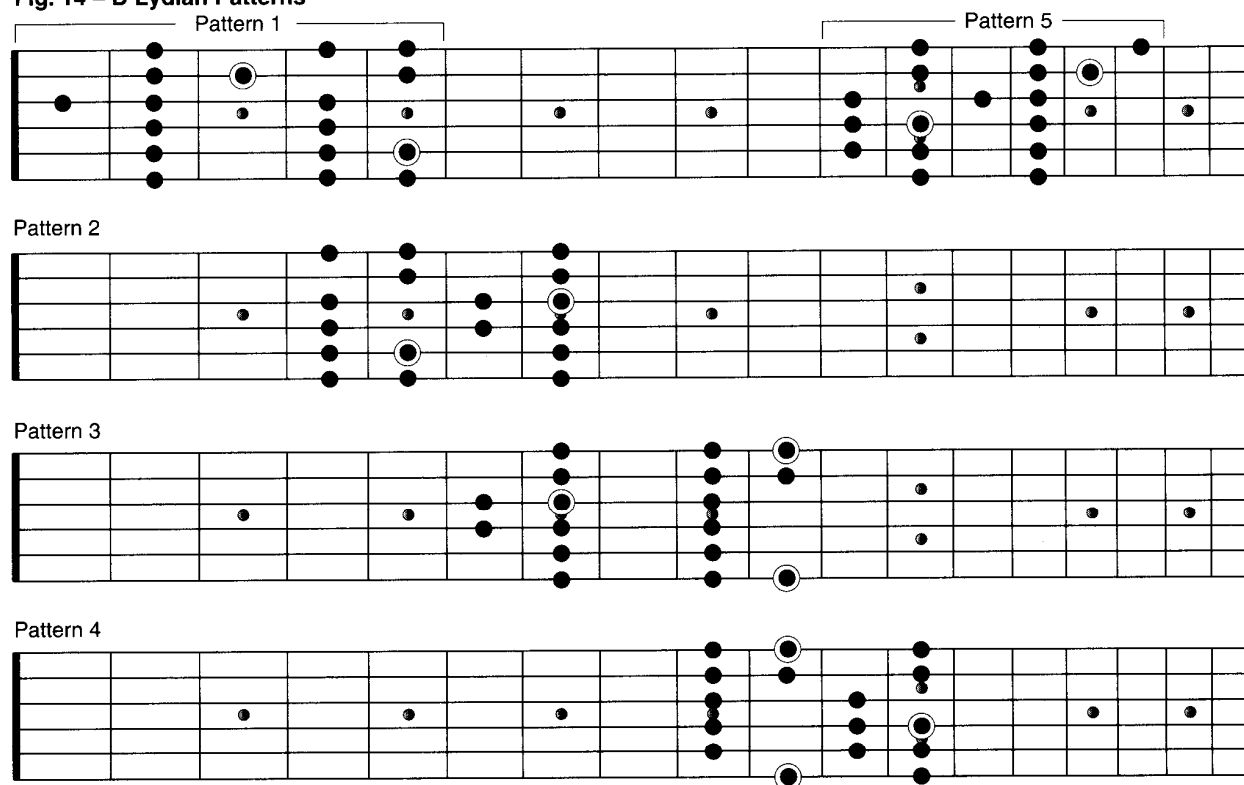
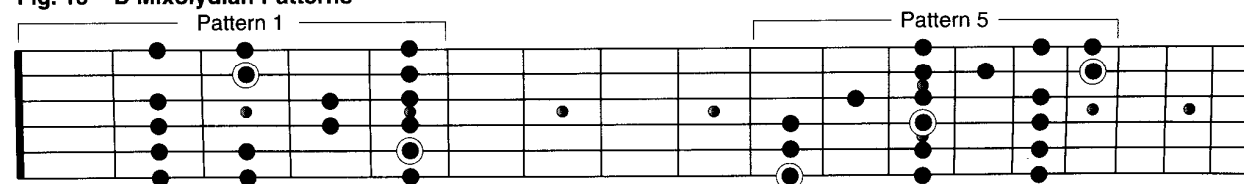
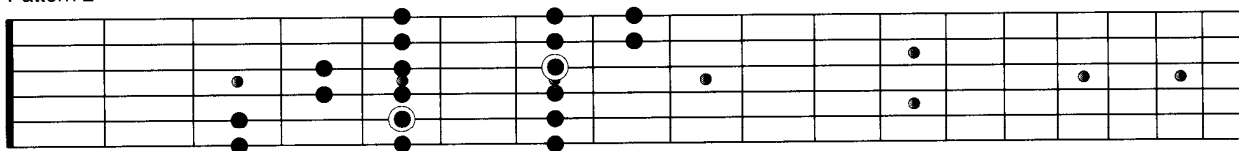


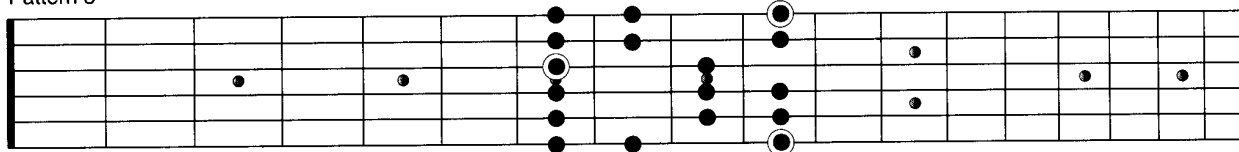
Fig. 15 – D Mixolydian Patterns



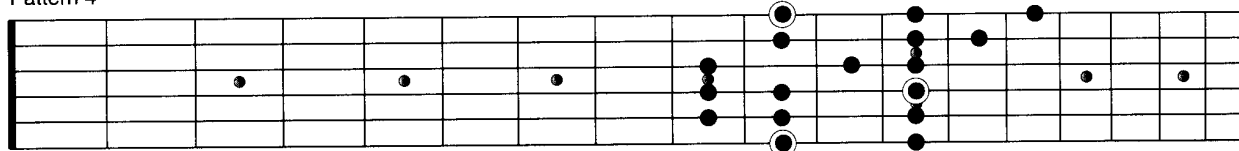
Pattern 2



Pattern 3



Pattern 4



And now, finally, let's jam! We'll start with D Lydian.

Mess around over the droning D bass in Fig. 13 (track 4 on the CD) or cop some of the Lydian ideas in Fig. 16.

5 Fig. 16 – D Lydian Solo

D *Fine*

*Doubled by another gtr. next 8 meas. *last time only

8va

*Doubled by another gtr. one octave lower, next 8 meas.

8va

*Doubled by another gtr. one octave lower, next 8 meas.

8va

7 9 7 10 9 9 9 9 10

[illegible]

*Da Capo al Fine
(no repeat)*

8va

10 9 10 12 10 14 | 17 16 17 14 14 (14) 14 | 12 14 12 10 12 10 9 10 9 7 | 9 7 5 7 5 9 5 (5)

Before moving on to our Mixolydian jam, let's learn a few licks, because...licks are cool! You can never have too many licks! These are in D Mixolydian and emphasize the major 3rd (F#) and the b7th (C).

6 Fig. 17 – Mixolydian Lick 1

8va D

TAB 12 11 10 12 11 10 12 11 10 12 11 10 12 11 10 12 11 10

*Doubled by another gtr. one octave lower, next 4 meas., simile

**Doubled by another gtr. one octave lower, next 4 meas., simile

*Doubled by another gtr. one octave lower, next 4 meas., simile

*Doubled by another gtr. next 4 meas., simile

*Doubled by another gtr. one octave lower, next 4 meas., simile

Free Time loco

Harm. w/bar

After listening to this solo and learning some of the licks, try jamming over the droning D bass with the D Mixolydian scale.

9 Fig. 20 – D Mixolydian Jam

Just as we used the Lydian and Mixolydian modes to spice up the solo, we can use several modes with *minor* tonalities to make things interesting as well.

The three modes used to create minor sounds are:

1. Dorian
2. Phrygian
3. Aeolian (natural minor)

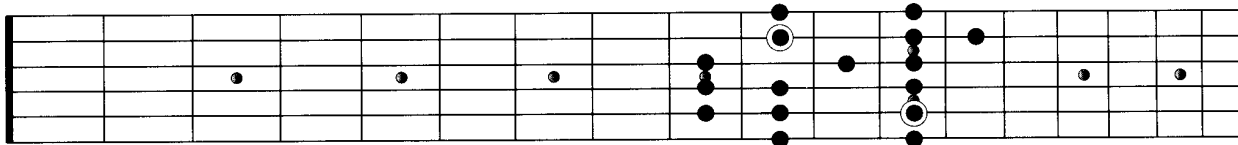
When compared to the natural minor, the Dorian mode has a *raised 6th*; Phrygian is a natural minor scale with a *b2nd*. We'll do these with their roots on A.

A Aeolian (natural minor)	A-B-C-D-E-F-G-A
A Dorian	A-B-C-D-E-F [#] -G-A
A Phrygian	A-B ^b -C-D-E-F-G-A

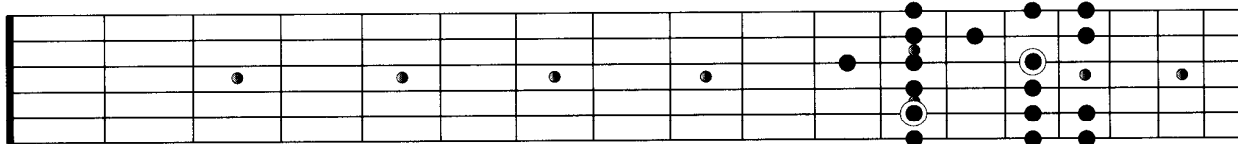
Below are five patterns for A Dorian and five patterns for A Phrygian.

Fig. 21 – A Dorian Patterns

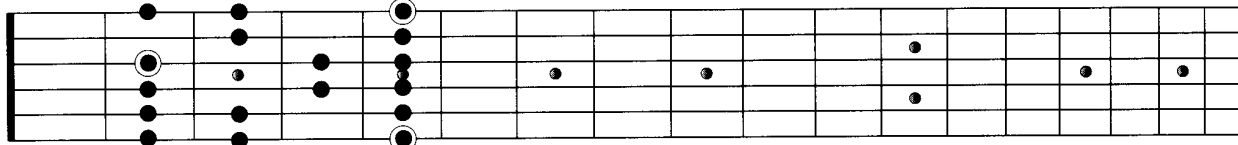
Pattern 1



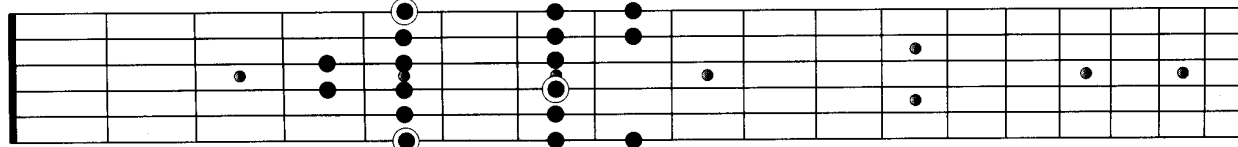
Pattern 2



Pattern 3



Pattern 4



Pattern 5

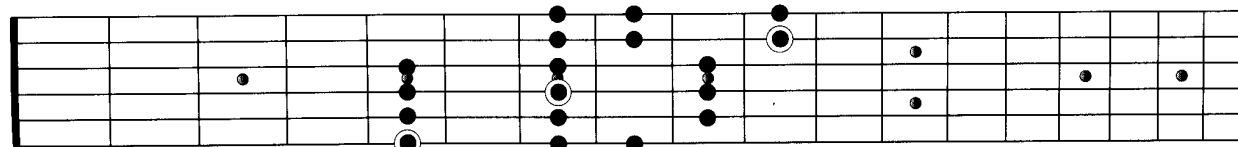
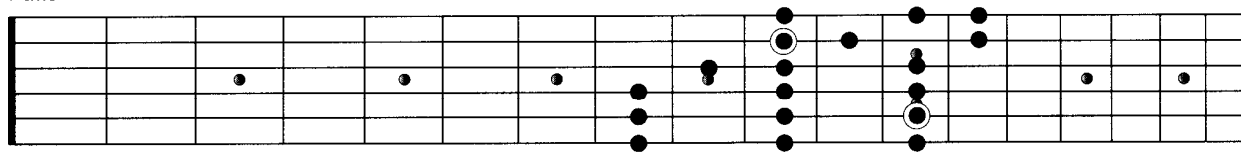
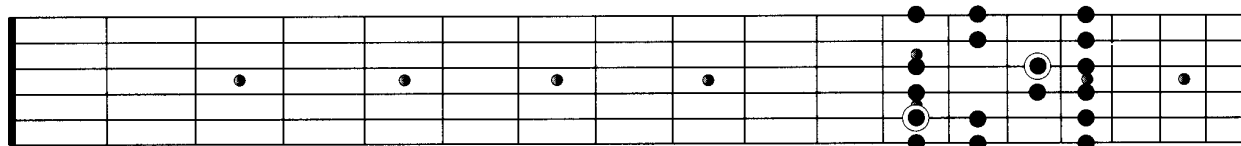


Fig. 22 – A Phrygian Patterns

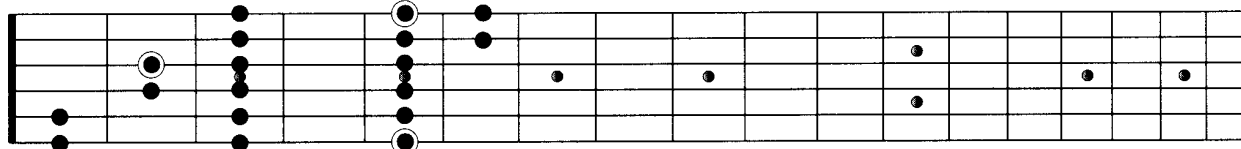
Pattern 1



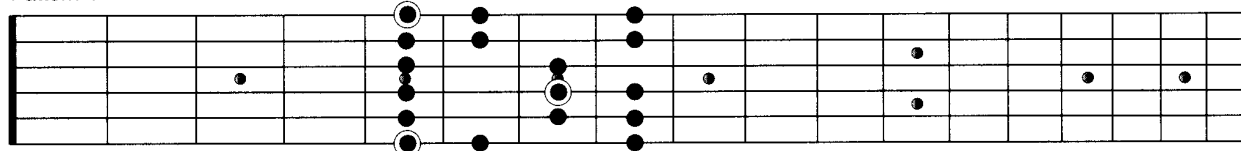
Pattern 2



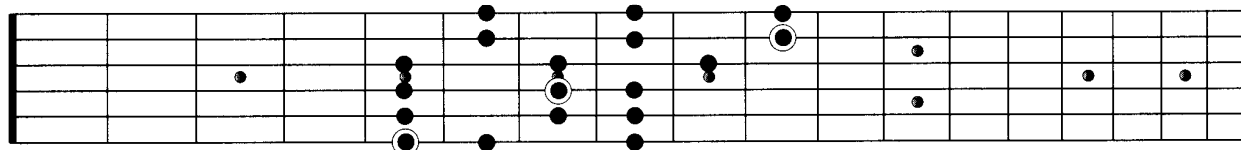
Pattern 3



Pattern 4



Pattern 5



Let's start our minor jamming with some A Dorian licks. Remember: you can never have too many licks!

10 Fig. 23 – A Dorian Licks 1 & 2

Lick 1



11 Fig. 24 – A Dorian Lick 3

12 Fig. 25 – Dorian Licks 4 & 5

Now you can either check out the sample solo or, if you can't wait, go straight to the jam track.

13 Fig. 26 – A Dorian Solo

semi-P.H. -| P.H. -| full

P.M. ---|

w/bar ---|
P.H. ---| P.S. ---|

Begin Fade

Fade Out

14 Fig. 27 – A Dorian Jam
Am

play 8 times

Phrygian is a very “dark” sounding mode. It is defined by the half-step interval between the root and the $\flat 2nd$. These next few licks use this to emphasize the Phrygian sound.

15 Fig. 28 – Phrygian Licks 1-4

Lick 1 *8va*

*Doubled by another gtr. one octave lower, next 6 meas., simile.

Lick 2 *8va*

Lick 3 *8va*

*Doubled by another gtr. two octaves lower, next 6 meas., simile.

Lick 4 *8va*

Lick 5 in Fig. 29 ends with more of a melodic harmony. Check it out.

16 Fig. 29 – Phrygian Licks 1, 2, & 5

8va

*Doubled by another gtr. two octaves lower, next 10 meas., simile.

8va -----

8va -----

8va -----

Gr. 1

8va -----

Gr. 2

Now it's your turn. I want to hear some amazing Phrygian ideas over this static A groove. Remember: I know where you live!

17 Fig. 30 – A Phrygian Jam

Am

play 4 times

You may have noticed we left out Ionian and Aeolian licks. This is because there are about 567,974 of those licks in our two previous books!

We've also left out the Locrian mode. This is because it is simply not used much. Have you ever tried paying your rent by jamming over a static m7^b5 chord? If you'd like to sound a little twisted, try it out. The Locrian mode is a minor scale with a ^b2 and a ^b5. Use Locrian over a diminished triad or a m7^b5 chord.

3. MODAL SONGS

Listen to the following song. Grab your guitar and find the one note that sounds like “home.”

18 Fig. 31 – Southern Rock Solo

*p = pick m = middle finger

*slide up and release bend at the same time.

Fade Out

I hope you chose D. D sounds like the “home” note and the *home note is always I* (the first note of the scale).

Now we’ll find out the exact name of the key. Back in Chapter 1 you learned the order of chords in a major key:

Fig. 32

I	II	III	IV	V	VI	VII
major	minor	minor	major	major	minor	diminished

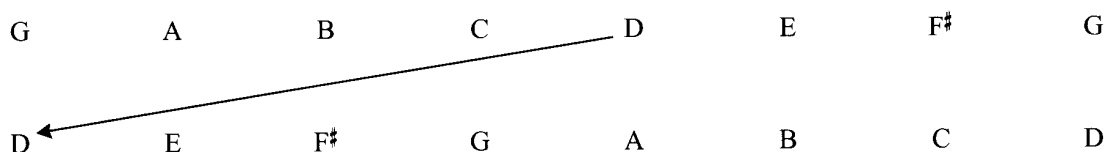
Now let’s take a look at the chords of the song. There are three major chords: D, C, and G. Can you fit them into the chart above? (Hint: two of the chords are next to each other in the alphabet and are, therefore, next to each other in the chart.)

That's right! C and D are next to each other in the alphabet and would fit where C is IV, D is V, and G is I.

Fig. 33

I	II	III	IV	V	VI	VII
G major	A minor	B minor	C major	D major	E minor	F# diminished

So, in theory, this song is from the key of G major. But remember, your ear said that D is the home and home is always I. *That means the key is a G major scale that starts on D.*



What's the name?...*D Mixolydian.*

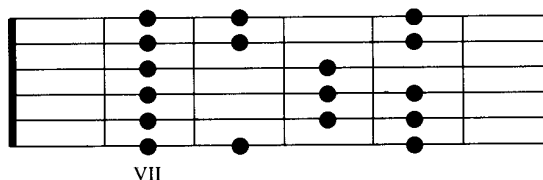
Fig. 34

I	II	III	IV	V	VI	VII
D major	E minor	F# diminished	G major	A minor	B minor	C major

We've done enough talking; let's do some playing! We'll use G major scales for soloing—but remember: *G isn't the cool note anymore—D is!* Try hitting a lot of Ds—especially when you end your phrases. Most of my solo was from this position:

Fig. 35

G Major Pattern 1 / D Mixolydian Pattern 3



Have fun playing with the CD track; then you can learn some of my Mixolydian licks from the solo.

19

Fig. 36



Here's another one. First listen to CD track 20, then try to figure out the answers.

20

Fig. 37



Final answer: _____

Now check out what I did over the progression in Fig. 37:

Fig. 63 - G Assoluto Solo

Gm Eb Cm

P.S. 1/4 1/4 full full

F Gm Eb

full full full full full

Cm F

full full

Gm Eb

*played behind the beat

Cm F

1/4 full

*release bend with right-hand finger still on fret 17, then pull off from fret 17 to fret 3.

You'll notice I use a lot of minor pentatonic sounds in this solo. Does that mean I'm not playing Aeolian? No. The minor pentatonic scale is just a smaller version of the Aeolian scale—look!

G Aeolian:	G	A	B \flat	C	D	E \flat	F
G minor pentatonic:	G		B \flat	C	D		F

Here's one that has that "Satch" sound. (hint: consider the B/A as a B major chord when analyzing. The "A" is for the bass player.) Danny and I will trade leads on this one so you can hear our different approaches to modal playing. The first solo is a very linear solo (meaning that the notes are played consecutively from the scale shapes). Also, it's very technically demanding.²

The second solo uses a lot of double stops to contrast with the diarrhea-hand noodlings of my partner. Also, you'll notice I played a lot more melodically than he did...geez!

22 Fig. 39 – Satch Solo
Section 1

² For a more in-depth look at the techniques needed to pull this solo off, check out *Rock Lead Guitar Techniques*.

Section 2

The musical score for Section 2 consists of three systems. Each system has a treble staff and a bass staff. The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). The bass staff contains fingerings: 8 12, 10 10 12 10 12 (12), 10 10, 7 9 10, 7 9 10, 7 8 9, 7 8 8 7, 9 7, 10, 8, 10 10, 8 10 8. The second system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). The bass staff contains fingerings: 7 10 8 10 8 7 8 7, 10 7 10 12 10 8 12 8 10 8, 12 8 12 13 12 10 12 10 12 14 12 13 12. The third system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). The bass staff contains fingerings: 14 12 13 14 15, 12 14 14 12, 15 12, 15 15 12, 15 12, 17 17 15, 17 15, 17, 18 (17), 17 15 17. The score also includes chords (C, D/C) and various musical notations such as triplets, slurs, and accents.

[illegible]

Section 2

C D/C C D/C C D/C

Gtr. 2

divisi Gtr. 1

* 8 7 9 9 (9) 9 7 8 7 (7) 12 10 (10) 15 12 (12) 8 12 8 15 12 2 5 2 9 5

*Doubled by Gtr. 1 one octave lower, next 2 1/2 meas.

C D/C 3

Section 1 A B/A A B/A

grad. bends

1/2 full (7) 5 7 5 3 4 1/2 6

8 12 8 7 5 3 5 7 5 3 4 6

2 5 2 5 (5) 3 5 3 2

Answer the following questions about Fig. 39.

Section 1

Ear answer: _____ is home.

Theory answer: _____ is home.

Final answer: _____

Answers: Ear—A is home;
Theory—E major scale;
Final—A Lydian

Section 2

Ear answer: _____ is home.

Theory answer: _____ is home.

Final answer: _____

Answers: Ear—C is home;
Theory—G is home;
Final—C Lydian

Now let's turn the heat up a notch and delve into some more advanced chords—the seventh chords. They were listed in Chapter 1, but here they are again, as they fall into the harmonized major scale.

Fig. 40

I	II	III	IV	V	VI	VII
major 7	minor 7	minor 7	major 7	dominant 7	minor 7	minor 7 ^b 5

Figure out a mode for the following song. (Hint: there's only one dominant chord in a key—it's always V).

23 Fig. 41 – G7 Funk Solo

G7

Gtrs. 1 & 2

1/2 1/2 full 1/2

T 5 5 5 5 5 3 5 5 3 3 5 3 5

A 5 5 5 5 5 3 5 5 3 3 5 3 5

B 5 5 5 5 5 3 5 5 3 3 5 3 5

The first staff of music is in treble clef with a key signature of one flat (B-flat). It begins with a double bar line and a repeat sign. The melody consists of eighth and quarter notes. There are three fingerings indicated below the staff: a triplet of 5, 3, 5 with an upward arrow labeled '1/2'; a single note 5 with an upward arrow labeled 'full'; and a triplet of 5, 3, 5 with an upward arrow labeled '1/2'. The staff ends with a double bar line.

[illegible]

Gr. 2

The image shows a musical score for guitar, labeled 'Gr. 2'. It consists of a single staff with a treble clef. The melody is written in a key with one sharp (F#) and a 2/4 time signature. The melody is as follows:
Measure 1: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
Measure 2: Quarter note D5, quarter note E5, quarter note F#5, quarter note G5.
Measure 3: Quarter note A5, quarter note B5, quarter note C6, quarter note D6.
Measure 4: Quarter note E6, quarter note F#6, quarter note G6, quarter note A6.
Measure 5: Quarter note B6, quarter note C7, quarter note D7, quarter note E7.
Measure 6: Quarter note F#7, quarter note G7, quarter note A7, quarter note B7.
Measure 7: Quarter note C8, quarter note D8, quarter note E8, quarter note F#8.
Measure 8: Quarter note G8, quarter note A8, quarter note B8, quarter note C9.
Measure 9: Quarter note D9, quarter note E9, quarter note F#9, quarter note G9.
Measure 10: Quarter note A9, quarter note B9, quarter note C10, quarter note D10.
Measure 11: Quarter note E10, quarter note F#10, quarter note G10, quarter note A10.
Measure 12: Quarter note B10, quarter note C11, quarter note D11, quarter note E11.
Measure 13: Quarter note F#11, quarter note G11, quarter note A11, quarter note B11.
Measure 14: Quarter note C12, quarter note D12, quarter note E12, quarter note F#12.
Measure 15: Quarter note G12, quarter note A12, quarter note B12, quarter note C13.
Measure 16: Quarter note D13, quarter note E13, quarter note F#13, quarter note G13.
Measure 17: Quarter note A13, quarter note B13, quarter note C14, quarter note D14.
Measure 18: Quarter note E14, quarter note F#14, quarter note G14, quarter note A14.
Measure 19: Quarter note B14, quarter note C15, quarter note D15, quarter note E15.
Measure 20: Quarter note F#15, quarter note G15, quarter note A15, quarter note B15.
Measure 21: Quarter note C16, quarter note D16, quarter note E16, quarter note F#16.
Measure 22: Quarter note G16, quarter note A16, quarter note B16, quarter note C17.
Measure 23: Quarter note D17, quarter note E17, quarter note F#17, quarter note G17.
Measure 24: Quarter note A17, quarter note B17, quarter note C18, quarter note D18.
Measure 25: Quarter note E18, quarter note F#18, quarter note G18, quarter note A18.
Measure 26: Quarter note B18, quarter note C19, quarter note D19, quarter note E19.
Measure 27: Quarter note F#19, quarter note G19, quarter note A19, quarter note B19.
Measure 28: Quarter note C20, quarter note D20, quarter note E20, quarter note F#20.
Measure 29: Quarter note G20, quarter note A20, quarter note B20, quarter note C21.
Measure 30: Quarter note D21, quarter note E21, quarter note F#21, quarter note G21.
Measure 31: Quarter note A21, quarter note B21, quarter note C22, quarter note D22.
Measure 32: Quarter note E22, quarter note F#22, quarter note G22, quarter note A22.
Measure 33: Quarter note B22, quarter note C23, quarter note D23, quarter note E23.
Measure 34: Quarter note F#23, quarter note G23, quarter note A23, quarter note B23.
Measure 35: Quarter note C24, quarter note D24, quarter note E24, quarter note F#24.
Measure 36: Quarter note G24, quarter note A24, quarter note B24, quarter note C25.
Measure 37: Quarter note D25, quarter note E25, quarter note F#25, quarter note G25.
Measure 38: Quarter note A25, quarter note B25, quarter note C26, quarter note D26.
Measure 39: Quarter note E26, quarter note F#26, quarter note G26, quarter note A26.
Measure 40: Quarter note B26, quarter note C27, quarter note D27, quarter note E27.
Measure 41: Quarter note F#27, quarter note G27, quarter note A27, quarter note B27.
Measure 42: Quarter note C28, quarter note D28, quarter note E28, quarter note F#28.
Measure 43: Quarter note G28, quarter note A28, quarter note B28, quarter note C29.
Measure 44: Quarter note D29, quarter note E29, quarter note F#29, quarter note G29.
Measure 45: Quarter note A29, quarter note B29, quarter note C30, quarter note D30.
Measure 46: Quarter note E30, quarter note F#30, quarter note G30, quarter note A30.
Measure 47: Quarter note B30, quarter note C31, quarter note D31, quarter note E31.
Measure 48: Quarter note F#31, quarter note G31, quarter note A31, quarter note B31.
Measure 49: Quarter note C32, quarter note D32, quarter note E32, quarter note F#32.
Measure 50: Quarter note G32, quarter note A32, quarter note B32, quarter note C33.
Measure 51: Quarter note D33, quarter note E33, quarter note F#33, quarter note G33.
Measure 52: Quarter note A33, quarter note B33, quarter note C34, quarter note D34.
Measure 53: Quarter note E34, quarter note F#34, quarter note G34, quarter note A34.
Measure 54: Quarter note B34, quarter note C35, quarter note D35, quarter note E35.
Measure 55: Quarter note F#35, quarter note G35, quarter note A35, quarter note B35.
Measure 56: Quarter note C36, quarter note D36, quarter note E36, quarter note F#36.
Measure 57: Quarter note G36, quarter note A36, quarter note B36, quarter note C37.
Measure 58: Quarter note D37, quarter note E37, quarter note F#37, quarter note G37.
Measure 59: Quarter note A37, quarter note B37, quarter note C38, quarter note D38.
Measure 60: Quarter note E38, quarter note F#38, quarter note G38, quarter note A38.
Measure 61: Quarter note B38, quarter note C39, quarter note D39, quarter note E39.
Measure 62: Quarter note F#39, quarter note G39, quarter note A39, quarter note B39.
Measure 63: Quarter note C40, quarter note D40, quarter note E40, quarter note F#40.
Measure 64: Quarter note G40, quarter note A40, quarter note B40, quarter note C41.
Measure 65: Quarter note D41, quarter note E41, quarter note F#41, quarter note G41.
Measure 66: Quarter note A41, quarter note B41, quarter note C42, quarter note D42.
Measure 67: Quarter note E42, quarter note F#42, quarter note G42, quarter note A42.
Measure 68: Quarter note B42, quarter note C43, quarter note D43, quarter note E43.
Measure 69: Quarter note F#43, quarter note G43, quarter note A43, quarter note B43.
Measure 70: Quarter note C44, quarter note D44, quarter note E44, quarter note F#44.
Measure 71: Quarter note G44, quarter note A44, quarter note B44, quarter note C45.
Measure 72: Quarter note D45, quarter note E45, quarter note F#45, quarter note G45.
Measure 73: Quarter note A45, quarter note B45, quarter note C46, quarter note D46.
Measure 74: Quarter note E46, quarter note F#46, quarter note G46, quarter note A46.
Measure 75: Quarter note B46, quarter note C47, quarter note D47, quarter note E47.
Measure 76: Quarter note F#47, quarter note G47, quarter note A47, quarter note B47.
Measure 77: Quarter note C48, quarter note D48, quarter note E48, quarter note F#48.
Measure 78: Quarter note G48, quarter note A48, quarter note B48, quarter note C49.
Measure 79: Quarter note D49, quarter note E49, quarter note F#49, quarter note G49.
Measure 80: Quarter note A49, quarter note B49, quarter note C50, quarter note D50.
Measure 81: Quarter note E50, quarter note F#50, quarter note G50, quarter note A50.
Measure 82: Quarter note B50, quarter note C51, quarter note D51, quarter note E51.
Measure 83: Quarter note F#51, quarter note G51, quarter note A51, quarter note B51.
Measure 84: Quarter note C52, quarter note D52, quarter note E52, quarter note F#52.
Measure 85: Quarter note G52, quarter note A52, quarter note B52, quarter note C53.
Measure 86: Quarter note D53, quarter note E53, quarter note F#53, quarter note G53.
Measure 87: Quarter note A53, quarter note B53, quarter note C54, quarter note D54.
Measure 88: Quarter note E54, quarter note F#54, quarter note G54, quarter note A54.
Measure 89: Quarter note B54, quarter note C55, quarter note D55, quarter note E55.
Measure 90: Quarter note F#55, quarter note G55, quarter note A55, quarter note B55.
Measure 91: Quarter note C56, quarter note D56, quarter note E56, quarter note F#56.
Measure 92: Quarter note G56, quarter note A56, quarter note B56, quarter note C57.
Measure 93: Quarter note D57, quarter note E57, quarter note F#57, quarter note G57.
Measure 94: Quarter note A57, quarter note B57, quarter note C58, quarter note D58.
Measure 95: Quarter note E58, quarter note F#58, quarter note G58, quarter note A58.
Measure 96: Quarter note B58, quarter note C59, quarter note D59, quarter note E59.
Measure 97: Quarter note F#59, quarter note G59, quarter note A59, quarter note B59.
Measure 98: Quarter note C60, quarter note D60, quarter note E60, quarter note F#60.
Measure 99: Quarter note G60, quarter note A60, quarter note B60, quarter note C61.
Measure 100: Quarter note D61, quarter note E61, quarter note F#61, quarter note G61.
Measure 101: Quarter note A61, quarter note B61, quarter note C62, quarter note D62.
Measure 102: Quarter note E62, quarter note F#62, quarter note G62, quarter note A62.
Measure 103: Quarter note B62, quarter note C63, quarter note D63, quarter note E63.
Measure 104: Quarter note F#63, quarter note G63, quarter note A63, quarter note B63.
Measure 105: Quarter note C64, quarter note D64, quarter note E64, quarter note F#64.
Measure 106: Quarter note G64, quarter note A64, quarter note B64, quarter note C65.
Measure 107: Quarter note D65, quarter note E65, quarter note F#65, quarter note G65.
Measure 108: Quarter note A65, quarter note B65, quarter note C66, quarter note D66.
Measure 109: Quarter note E66, quarter note F#66, quarter note G66, quarter note A66.
Measure 110: Quarter note B66, quarter note C67, quarter note D67, quarter note E67.
Measure 111: Quarter note F#67, quarter note G67, quarter note A67, quarter note B67.
Measure 112: Quarter note C68, quarter note D68, quarter note E68, quarter note F#68.
Measure 113: Quarter note G68, quarter note A68, quarter note B68, quarter note C69.
Measure 114: Quarter note D69, quarter note E69, quarter note F#69, quarter note G69.
Measure 115: Quarter note A69, quarter note B69, quarter note C70, quarter note D70.
Measure 116: Quarter note E70, quarter note F#70, quarter note G70, quarter note A70.
Measure 117: Quarter note B70, quarter note C71, quarter note D71, quarter note E71.
Measure 118: Quarter note F#71, quarter note G71, quarter note A71, quarter note B71.
Measure 119: Quarter note C72, quarter note D72, quarter note E72, quarter note F#72.
Measure 120: Quarter note G72, quarter note A72, quarter note B72, quarter note C73.
Measure 121: Quarter note D73, quarter note E73, quarter note F#73, quarter note G73.
Measure 122: Quarter note A73, quarter note B73, quarter note C74, quarter note D74.
Measure 123: Quarter note E74, quarter note F#74, quarter note G74, quarter note A74.
Measure 124: Quarter note B74, quarter note C75,

The guitar solo is written on a single staff with a treble clef. It begins with a key signature of one flat (Bb) and a 12/8 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A wavy line indicates a vibrato or a specific playing technique. The solo is divided into measures by vertical bar lines. The notation is complex, featuring many beamed notes and ties.

The first system of the musical score for 'The Rose Tree' consists of a treble clef staff and a bass clef staff. The treble staff contains a melody starting with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The bass staff contains a bass line starting with a half note D3, followed by a quarter note E3, a quarter note F3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a half note C3. The key signature has one flat (Bb), and the time signature is 4/4.

Ear answer: _____ is home.

Theory answer: _____ is home.

Final answer:

Answers: Ear—G is home; Theory—C major scale; Final—G Mixolydian.

Look again at my solo in Fig. 41. The first four measures are played in third position in what we would call “G minor pentatonic.” But look closer at the music. You’ll notice that every time I hit a B^b, I bend it upwards towards a Bⁿ. This gives the scale more of a major sound, and actually makes it a great substitute for

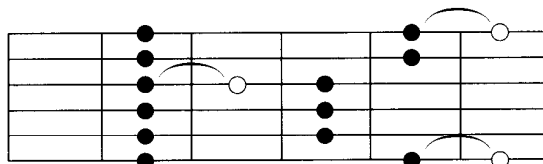
Mixolydian. Check it out:

G Mixolydian:	G	A	B	C	D	E	F
G minor pentatonic with raised 3rds	G	B \flat	B	C	D	E	F

bend

What should we call this scale? How about the *Dominant Pentatonic* scale.

Fig. 42 – Dominant Pentatonic Scale



Now it's your turn to solo.

24 Fig. 43 – G Mixolydian Jam



Here's one that has a Santana-type feel.

25 Fig. 44 – Solo à la Carlos

Am7 D7 Am7 *Fade Out* D7

Ear answer: _____ is home.

Theory answer: _____ is home.

Final answer: _____

Answers: Ear—A is home; Theory—G major scale; Final—A Dorian.

Now look at the solo I played—I did it again! I played in a pentatonic position for the majority of this solo. You must be thinking, “I thought the name of this chapter was ‘modal playing,’ not ‘pentatonic scales.’”

What I’m trying to show you here is that modes really aren’t that uncommon. A lot of the music you’ve been listening to your whole life uses modes. The most natural way I know of playing them is in reference to our good ol’ buddy—the pentatonic scale. Take a look:

On any major mode you can use a major pentatonic scale.

A major pentatonic:	A	B	C#		E	F#		A
A major:	A	B	C#	D	E	F#	G#	A
A Lydian:	A	B	C#	D#	E	F#	G#	A
A Mixolydian:	A	B	C#	D	E	F#	G	A

On any minor mode you can use a minor pentatonic scale.

A minor pentatonic:	A		C	D	E		G	A
A Dorian:	A	B	C	D	E	F#	G	A
A Phrygian:	A	Bb	C	D	E	F	G	A
A Aeolian:	A	B	C	D	E	F	G	A

In performance, I’ll blend whatever scale I’m working with together with its corresponding pentatonic scale. For A Dorian, I’ll play a little A minor pentatonic, then use some A Dorian, and then go back to A minor pentatonic. It makes for a very natural sounding solo. Now, let’s see what you can “blend” as you jam over Fig. 45 (track 26).

26 Fig. 45

Am7 D7 Am7 *D7 *play 7 times*

This next tune uses the Mixolydian mode in two keys: D and A.

27 Fig. 46 – D and A Mixolydian Solo

Drop D Tuning:

- ① = E ④ = D
- ② = B ⑤ = A
- ③ = G ⑥ = D

D Mixolydian D

First system of musical notation for D Mixolydian. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a 'P.S.' (Palm Slide) and a 'Simile on repeat' instruction. Below the staff is a guitar tablature with fret numbers 3, 0, 0, 0, 5, (5), 0, x, 0, 0, 3, 0, 0, 0, 5, (5), 0, 0, 3, 4, 5.

*Key signatures in this fig. reflect the scale being used, and don't necessarily correspond to the overall key of the song.

Second system of musical notation for D Mixolydian. It continues the melody with a 'w/ wah-wah' instruction. The tablature includes fret numbers 3, 0, 0, 0, 5, (5), 0, x, 0, 0, 3, 0, 3, x, 5, 5, 12, 11, 10, x, x.

Third system of musical notation for D Mixolydian. It features a 'full' instruction and a complex sequence of fret numbers in the tablature: 12, 11, 12, 11, 12, (12), (12), 11, 12, 11, 12, 12, 12, 11, 10, x, x, 10, 10, 12, x, x, x.

Fourth system of musical notation for D Mixolydian. It includes a 'w/ wah-wah' instruction and a 'full' instruction. The tablature continues with fret numbers: 12, 11, 10, x, x, 12, 11, 12, 11, 12, (12), (12), 11, 12, 11, 12, 12, 11, 10, 10, x, x.

A Mixolydian A

Fifth system of musical notation for A Mixolydian. It starts with a treble clef staff with a key signature of two sharps (F# and C#). The melody includes a triplet of eighth notes. The tablature includes fret numbers: 10, 10, 12, x, x, x, 7, 7, 9, 7, 6, 7, 5, (5), 7, 7, 9, 7.

D Mixolydian

6 7 10 10

x x x 13 10 12 11

12 11 12 11 12 (12) (12) 11 12 11 12

13 10 12 11

15 13 15 13 15 (15) 13 15 13 15

x x x 13 10 12 11

12 11 12 11 12 (12) (12) 11 12 11 12

0 4 5 4 0 5 3 0 3 0 5 7 (7) 5

0 4 5 4 0 5 3 0 3 0 5 3 0 3 0 3 0 3

0 4 5 4 0 5 3 0 4 (4)

3 2 0

7 8 7 7 9 5

7 (7)

ritard 1/2

P.S.

Like we did earlier, let's combine a couple of different modes on one progression. Follow along closely to track 28 and then try the jam track (track 29).

E Lydian

Emaj7#11

G# Mixolydian

G#7sus4

G#7

*key signatures in this fig. reflect the scale being used, and don't necessarily correspond to the overall key of the song.

**played ahead of the beat

E Lydian

Emaj7#11

G# Mixolydian

G#7sus4

G#7

C# Dorian

C#m7

F#9

C#m7

C# Aeolian

C#m7

B

A

G# Mixolydian

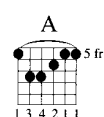
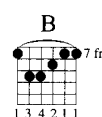
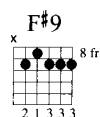
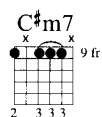
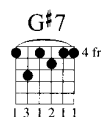
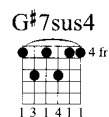
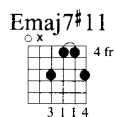
G#7sus4

E Lydian

Emaj7#11

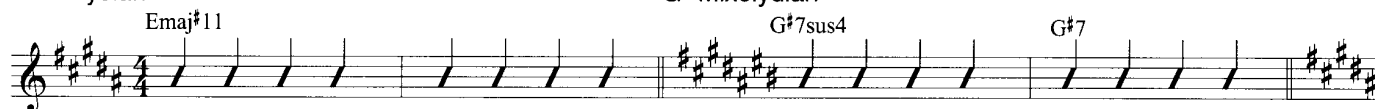
Fade Out

29 Fig. 48 – Modal Jam



E Lydian

G[#] Mixolydian



E Lydian

G[#] Mixolydian



C[#] Dorian



C[#] Aeolian (natural minor)

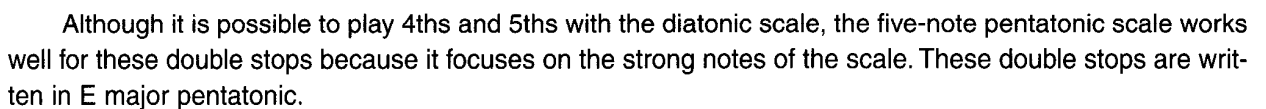
G[#] Mixolydian



COVERING CHORDS

A *double stop* is when two notes are played simultaneously. We've been using them throughout the book, but let's take a formal look at them now. Common double stops include 3rds, 4ths, 5ths, 6ths, and octaves. Double stops work well as fills and as a melodic tool to help locate chord tones. Below are five exercises designed to familiarize you with each of these interval shapes.

Fig. 49 – G Major Scale Harmonized in Thirds



34

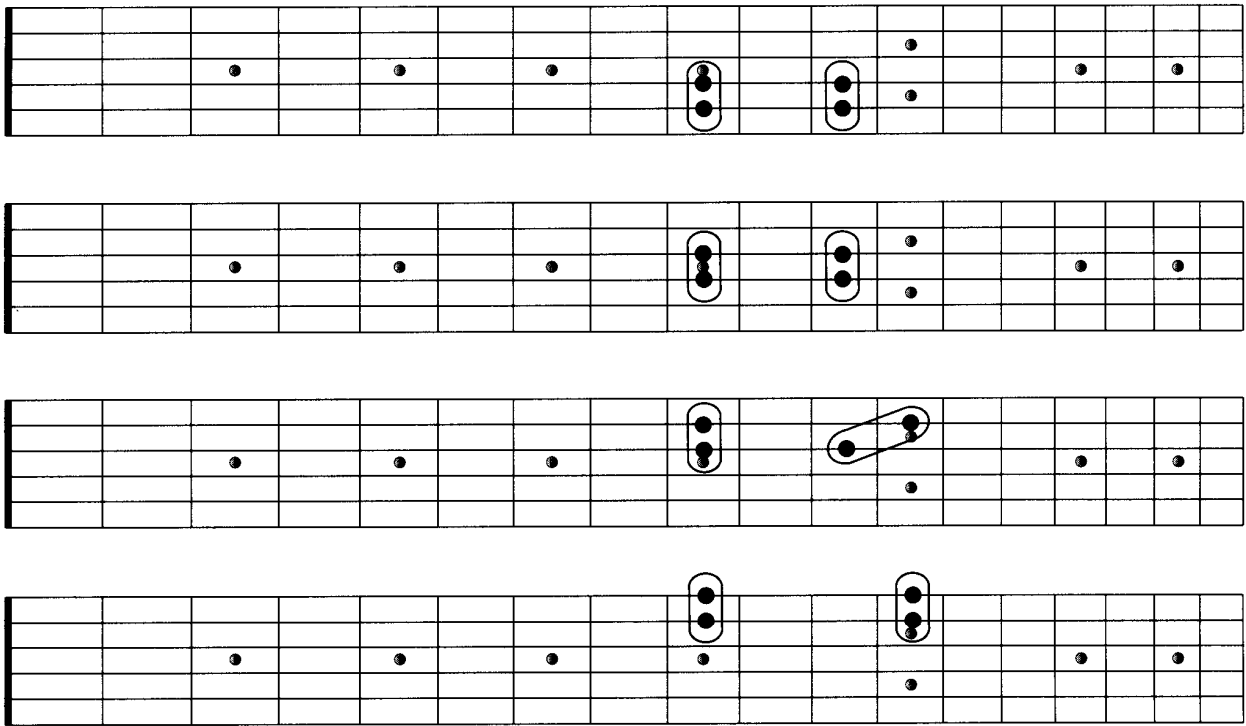
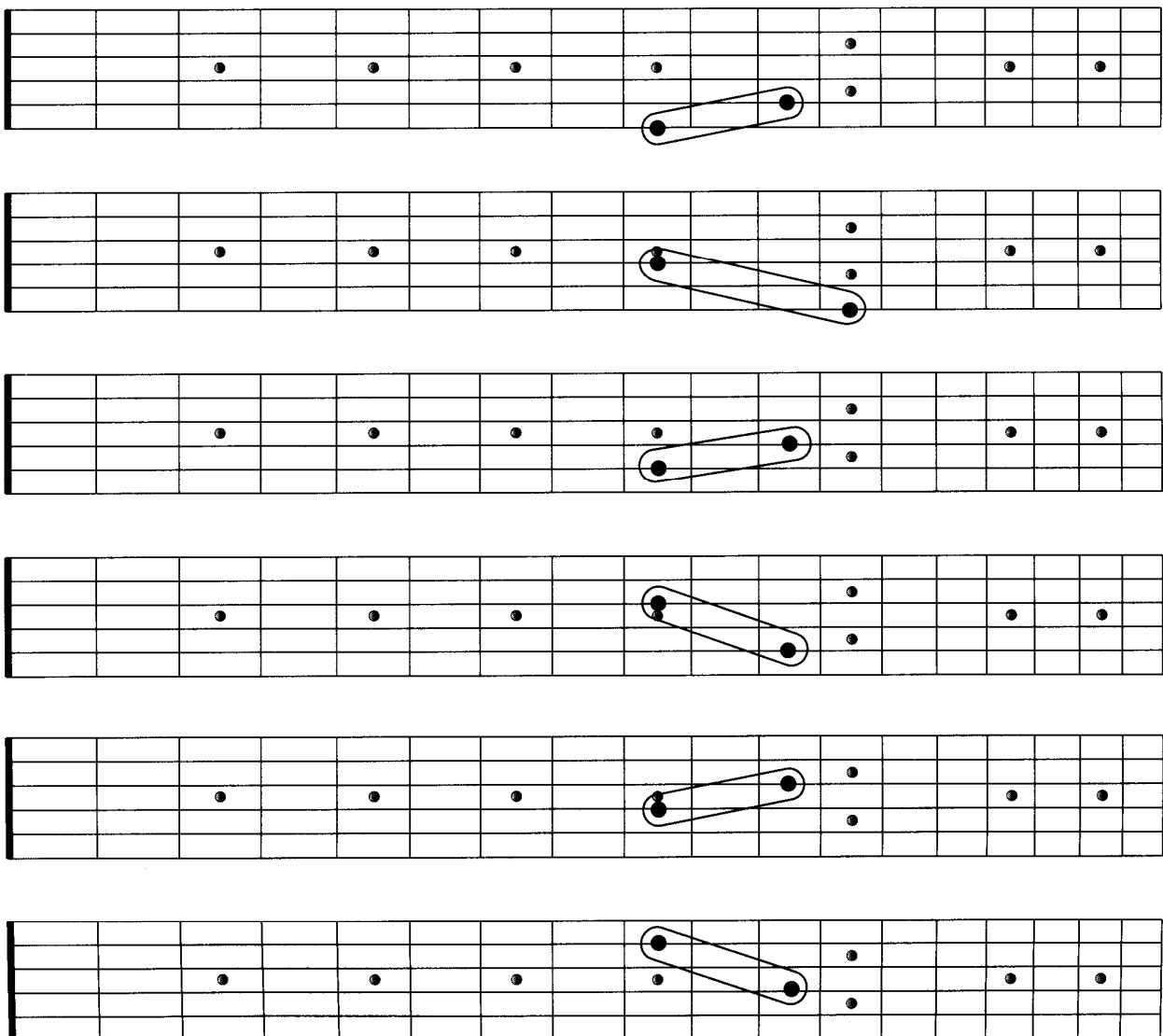
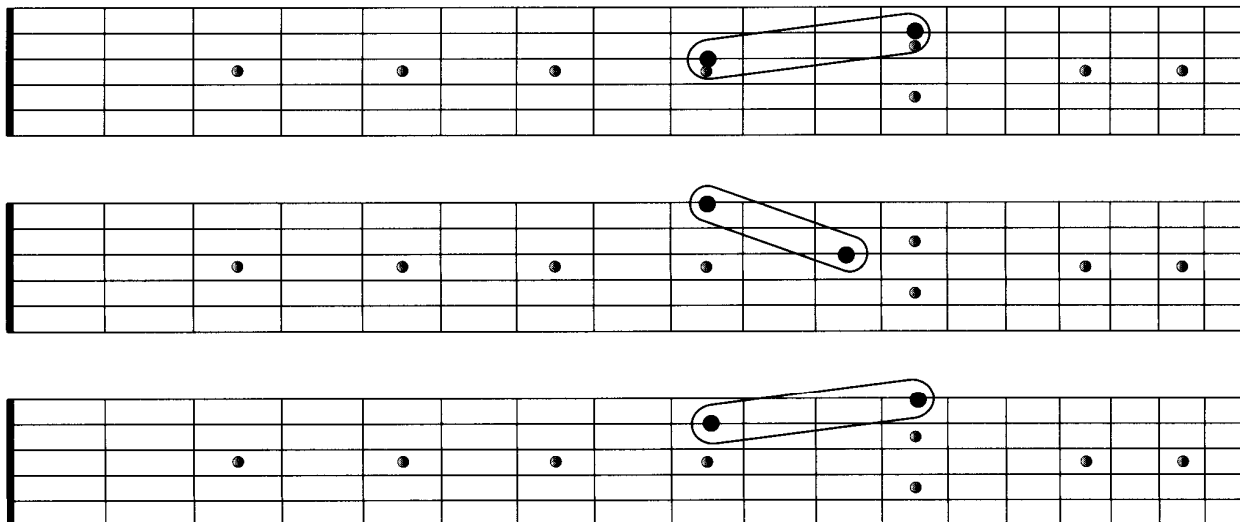


Fig. 51 – E Major Pentatonic Scale in Fifths

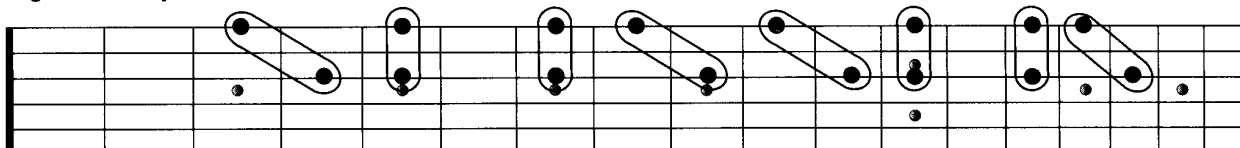




Try these with all five pentatonic patterns.³

Sixths work well when played up the fretboard, rather than in one position.

Fig. 52 – G Major Scale in Sixths



If you're feeling brave, try them in one position.

Fig. 53 – G Major in Sixths (one position)

Let's put some of these ideas to use. Note in the transcription which type of double stop is used.

30 Fig. 54 – Double Stops

4 *(guitar Intro) Em7 8va

3rds

*Other gtr. w/ wah-wah not in transcription.

³ The five pentatonic patterns were presented in our first book, *Rock Lead Basics*.

8va ----- Em7 N.C. (C) loco

3rds ----- 4ths ----- octaves -----

12 12 12 x x x x x x x x 12 12 12 x x 17 x x 15 5 x 12

12 12 12 x x x x x x x x 12 12 12 x x x x x x x x 3 x 10

8va -----

octaves ----- 3rds -----

11 9 7 9 x x 12 12 12 x x x x x x x x 12 12 12 x x x x x x x x

x 9 x 7 x 5 x 7 12 12 12 x x x x x x x x 12 12 12 x x x x x x x x

N.C. (C) loco Am Bm 8va

octaves ----- 5ths -----

5 12 11 9 7 9 x x 10 12 10 19 17 15 15 12 12 10 10 8 10 8 7

x 3 x 10 x 9 x 7 x 5 x 7 x x 7 9 7 17 15 15 12 12 10 10 8 10 8 7

CHORD RIFFS

Some of my favorite double-stop ideas are based on chord shapes. The idea is simple: while holding down a chord shape, add a scale tone. The result will be two notes ringing simultaneously—a double stop. In the following diagrams, the solid dots represent a chord shape while the X's indicate scale tones which can be added to the chord.

Fig. 55 – Major Chords

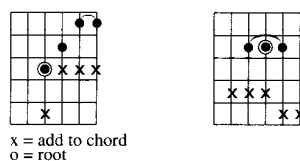
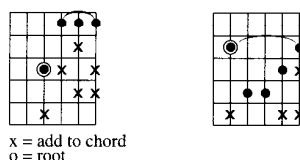


Fig. 56 – Minor Chords



Now let's try using some of these double stops in a musical situation.

31

*Accompaniment gtr. not notated in transcription.

COVERING THE CHORDS

In our experience, we've found that most rock songs fit into one of two different categories: a "drone progression" or a "changing progression."

A *drone progression* is when the tonic of the key literally drones throughout the progression. The progression below is a classic example of a drone progression. In fact, I put a keyboard track on there to point out the drone.

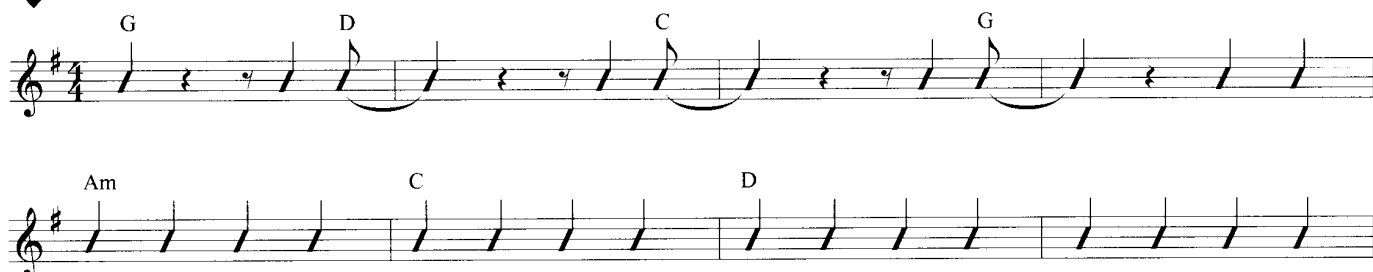
32

Am

These progressions rely on the vocal melody or, in our case, the guitar solo to hold the audience's interest because there's so little action coming from the chords. Therefore, to make an amazing solo on a drone progression, you'll need a lot of variety and strong musical statements to make up for the lack of variety in the chords.⁴

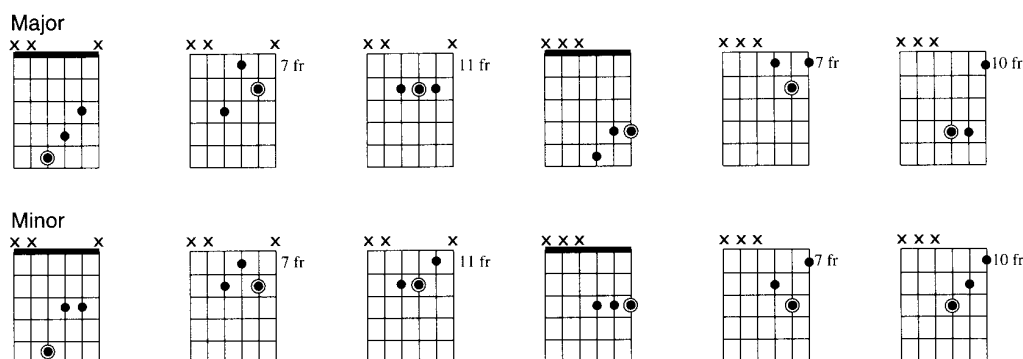
A *changing progression* is one where it doesn't feel as comfortable to drone throughout—it seems that the drone would like to shift for certain chords. This is a progression begging to be followed. Now, the progression is the leader and the guitarist is the follower.

33 Fig. 59 – Changing Progression



To be successful at playing changes, you should first learn how to cover each chord. For instance, when the band plays a G chord, you play G–B–D (notes of the chord). Now, some of you may think it's time to pull out those arpeggios you've been practicing. Yes—arpeggios are good—but often sound uninspired and even predictable when soloing. Instead, I'm going to teach you three-string triad shapes. Learn the six major shapes and six minor shapes in the following figure. They are all rooted on G.

Fig. 60 – Major and Minor Triad Shapes



Here's an example of how to work with these triad shapes.

34 Fig. 61 – Covering Chords (Solo 1)



⁴ For more on this subject, refer to *Rock Lead Guitar Techniques*, where the phrasing concepts are explained in more depth.

Expanding the Triad

After you've nailed the triads, let's take things a step further. This time, using the same triad shapes, throw in some extra notes (without lifting your fingers off the triad). We could talk theory about which notes to add, but I think you should just wing it and have fun. Try these out over the jam track (track 36).

35 Fig. 62 – Covering Chords (Solo 2)

36 Fig. 63 – Covering Chords Jam 1

Adding Pentatonics

By now you should be getting used to playing chord tones. Next, we'll add a pentatonic scale for every chord.

The exercise works like this:

1. First, hit chord tones.
2. Expand a bit with extra notes.
3. Then play a lick out of the pentatonic scale. For a G major chord, use the G major pentatonic scale; for a D major chord, use the D major pentatonic scale; for an A minor chord, use the A minor pentatonic scale; and so on.

Since there's so much to do, we'll double the length of every chord. Use Fig. 65 (track 38) for practicing, and I'll show you how in Fig. 64 (track 37).

37 Fig. 64 – Covering Chords (Solo 3)

38 Fig. 65 – Covering Chords Jam 2

I can't say enough how important the above exercise is for anyone who wants to cover chord changes. It should become part of your routine for the next several months. Now that you've got a handle on the chord tones, I'll give you some licks based on chord tone thinking.

39 Fig. 66 – Chord Tone Licks

First system of musical notation. The treble clef staff shows a melodic line in A major (three sharps). The bass staff contains a sequence of fret numbers: (0) 0 2 4 2 2 4 2 4. A dashed line labeled "full" indicates a dynamic or articulation point. The system concludes with a whole note chord marked F#.

Second system of musical notation. The treble clef staff continues the melodic line. The bass staff contains fret numbers: (2/2) 2/2 4 2 3 2/2 7/7 7/7 9 7 8 7/7 (0) 14. The system concludes with a whole note chord marked E.

Third system of musical notation. The treble clef staff features a more complex melodic line with some accidentals. The bass staff contains fret numbers: (14) 12 15 12 15 12 15 14 12 14 14 12 13. A dashed line labeled "full" is present. The system concludes with a whole note chord marked E.

Fourth system of musical notation. The treble clef staff shows a melodic line with many sixteenth notes. The bass staff contains fret numbers: 15/16 15/16 15/16 15/16 14/15 15/16 15/16 15/16 14/15 15/16 15/16 14/15 15/16 15/16 15. The system concludes with a whole note chord marked A.

Fifth system of musical notation. The treble clef staff shows a melodic line with a triplet marked "3". The bass staff contains fret numbers: (16) 14 16 17 16 14 16 (16) 14 16 16 16 14 16 14. A dashed line labeled "full" is present. The system concludes with a whole note chord marked F#.

First system of musical notation. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The melody is marked with a 'B' above the staff. The bass line consists of two staves with fret numbers. The first staff has fret numbers: (9) 9 11 13 11 11 13 11 13 11 9. The second staff has fret numbers: 11 12 13 11 12 11 10 10 12 11 (11) 9. An arrow labeled 'full' points to the (11) fret in the second staff.

Second system of musical notation. The staff is in treble clef with a key signature of three sharps. The melody is marked with a 'B' above the staff. The bass line consists of two staves with fret numbers. The first staff has fret numbers: (9) 9 11 12 11 12 11 12 11 (11) 12 12 9 11. The second staff has fret numbers: 12 11 12 11 12 11 12 11 12 11 12. Arrows labeled 'full' point to the 11, 12, 12, 11, 12, 11, 12, 11, and 12 frets in the second staff.

Third system of musical notation. The staff is in treble clef with a key signature of three sharps. The melody is marked with an 'A' above the staff. The bass line consists of two staves with fret numbers. The first staff has fret numbers: 11 12 11 12 4. The second staff has fret numbers: 5 5 4 (4) 2 4 4. Arrows labeled 'full' point to the 11, 12, and 4 frets in the first staff, and the 5, 5, and (4) frets in the second staff.

Fourth system of musical notation. The staff is in treble clef with a key signature of three sharps. The melody is marked with an 'F#' above the staff. The bass line consists of two staves with fret numbers. The first staff has fret numbers: 4 (4) 2 4 2 4 2 1 0 4. The second staff has fret numbers: 6 7 8 4 5 6 2 3 4 6. Arrows labeled 'full' point to the 4 and (4) frets in the first staff, and the 7, 5, and 2 frets in the second staff.

Fifth system of musical notation. The staff is in treble clef with a key signature of three sharps. The melody is marked with an 'E' above the staff. The bass line consists of two staves with fret numbers. The first staff has fret numbers: (6) 7 6 (6) 4 6 4 6 0 5 0 5 0 4 5 0. The second staff has fret numbers: 7 8 7 8 7 8 7 8 7 8 7 8 9. Arrows labeled 'full' point to the 7 and 6 frets in the first staff, and the 7, 8, 7, 8, 7, 8, 7, 8, 7, 8, and 7 frets in the second staff. A '1/4' note value is indicated above the 7 and 8 frets in the second staff.

musical notation system 1

treble clef, key signature of three sharps (F#, C#, G#)

Staff 1: Melodic line with eighth notes and slurs.

Staff 2: Fingering numbers: (9) x 10 full 10 full 10 full 10 full 12 10 full

Staff 3: Empty staff.

musical notation system 2

Staff 1: Melodic line with eighth notes, slurs, and accidentals (F# and B).

Staff 2: Fingering numbers: 10 full 10 12 10 (10) 8 10 10 full 1/4 8 9 7 9 7 9 7 5 7 7 7 5 11 let ring let ring

Staff 3: Fingering numbers: 11 10 9 7 12 10 9 8 13

musical notation system 3

Staff 1: Melodic line with eighth notes, slurs, and accidentals (E).

Staff 2: Fingering numbers: let ring (12) 12 10 9 8 7 5 13 11 9 9 8 7 6 5 0 5 4 2 0 2 2 0 1 full 15

Staff 3: Fingering numbers: 2 0 2 0 2

musical notation system 4

Section: Free Time

Staff 1: Melodic line with eighth notes, slurs, and accidentals.

Staff 2: Fingering numbers: 12 15 12 14 12 14 12 15 12 14 12 15 12 15 14 12 14 14 12 14 full 12 12 15 12 15 full 1/2 0 0 2 2 0

Staff 3: Fingering numbers: 0 0 2 2 0

Section: On Cue

CHAPTER 4

SOLOING OVER CHANGES

THE HARMONIC MINOR SCALE

At this point in the book, you may be asking yourself “why do we need *another* minor scale?” After all, we’ve already studied the Aeolian, Dorian, and Phrygian modes—all minor scales. Good question; glad you asked. Play these two progressions:

Fig. 67

Progression 1

Progression 2

Using your ear as your guide, which progression seems to have the greatest impact? Hopefully you can hear that the E major chord in the second progression has a stronger *resolution* back to the A minor chord:

Fig. 68

Because this type of a chord progression is so common and so powerful, a scale was created that would allow us to play over the major V chord in a minor progression. The result is the *harmonic minor* scale.

The harmonic minor scale is a natural minor scale with a raised 7th. Here’s a comparison of A natural minor with A harmonic minor:

A minor:	A-B-C-D-E-F-G-A
A Harmonic Minor:	A-B-C-D-E-F- G# -A

As you play through the following patterns, try to visualize the harmonic minor scale as a natural minor scale with one note altered. (The 7th is raised a half step.) This is easier than memorizing an entirely new set of scales.

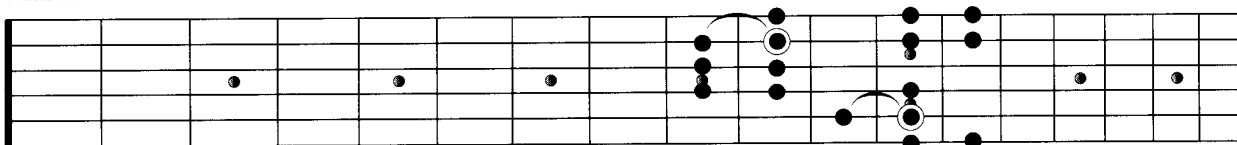
Fig. 69 A Aeolian

A Harmonic Minor

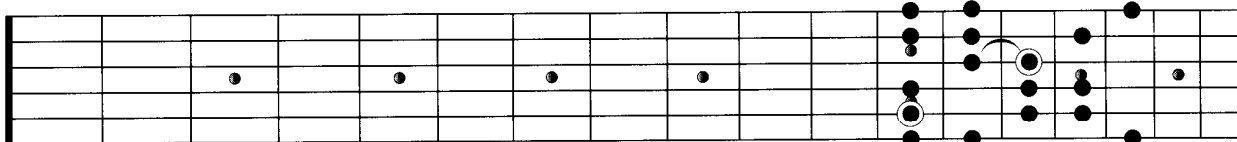
*Note how the G# note is in the E major chord.

Fig. 70 – A Harmonic Minor (cont'd)

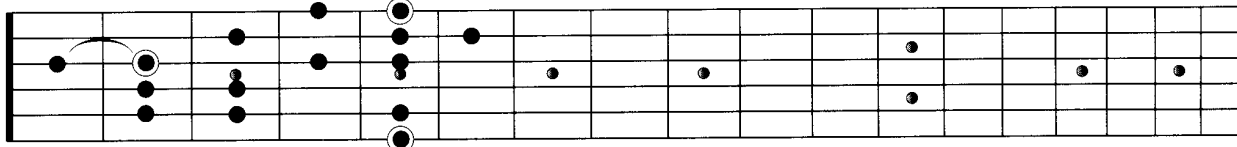
Pattern 1



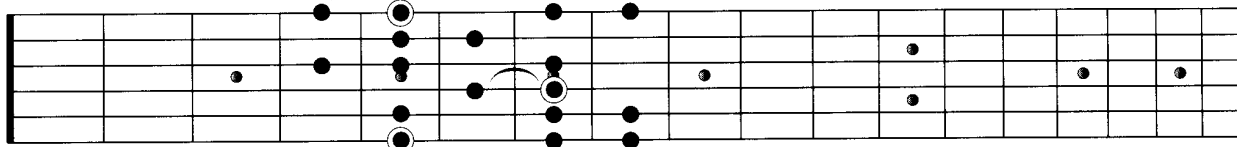
Pattern 2



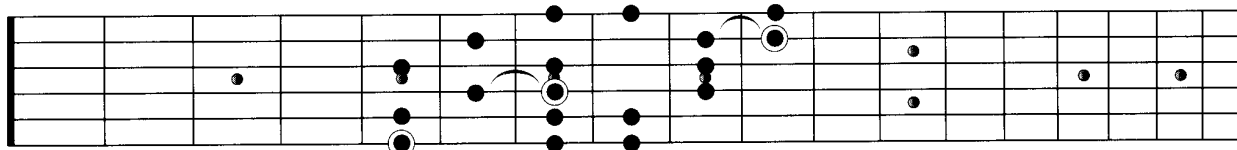
Pattern 3



Pattern 4

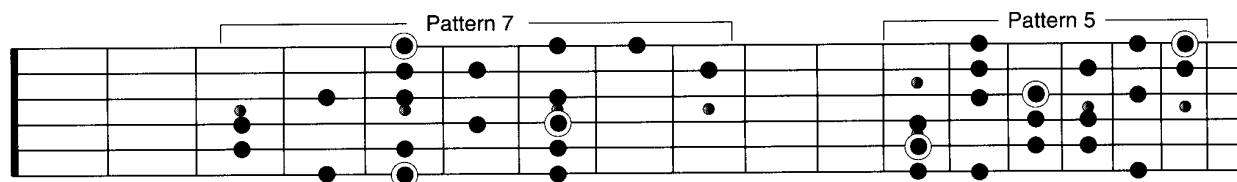
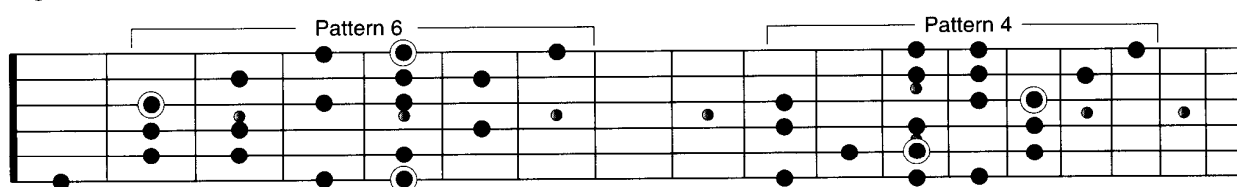


Pattern 5

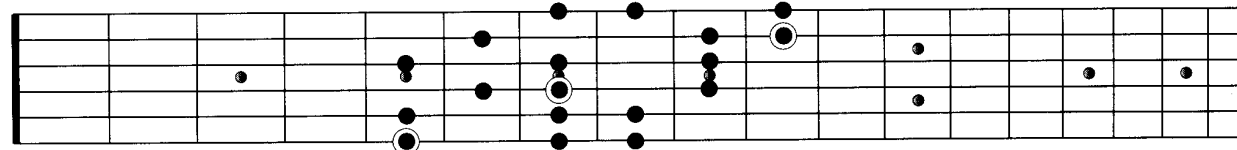


The three-note-per-string patterns are also very useful:

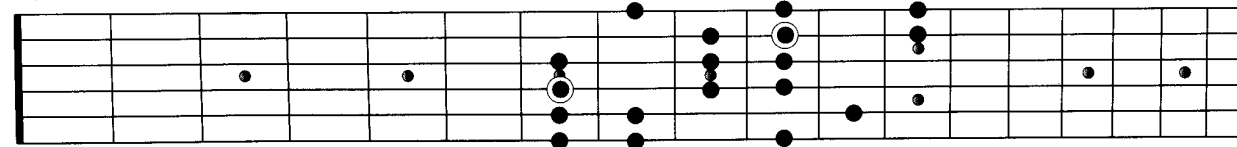
Fig. 71 – Three-Note-Per-String Patterns



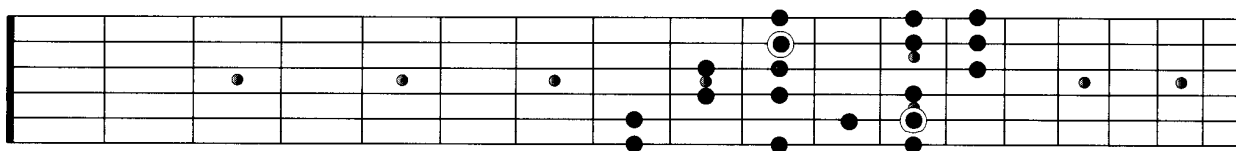
Pattern 1



Pattern 2



Pattern 3



As we have done previously with the major scale, it is also possible to build chords from the harmonic minor scale. Let's take a look at the chords of the harmonized harmonic minor scale:

Fig. 72 – Harmonized Harmonic Minor Scale

I	II	III	IV	V	VI	VII
minor	diminished	augmented	minor	major	major	diminished

Chord Types for A Harmonic Minor

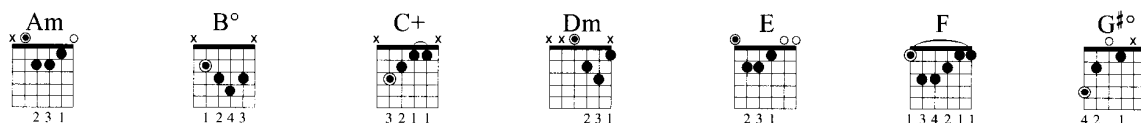
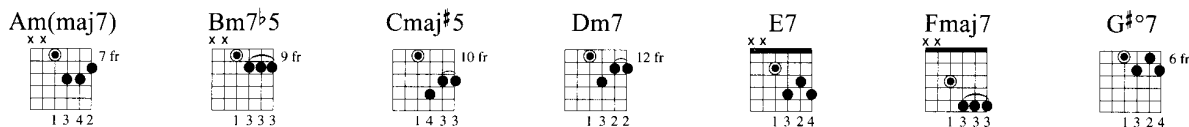


Fig. 73 – Harmonic Minor Scale Harmonized with Seventh Chords

I	II	III	IV	V	VI	VII
m(maj7)	m7 ^b 5	maj7 [#] 5	m7	7	maj7	°7

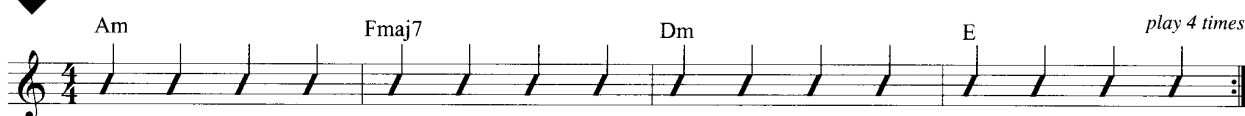
Chord Types for A Harmonic Minor



One of the most important things to remember out of all of this information is: *the harmonic minor scale works well over the V chord in a minor key if the V chord is a major triad or a dominant chord.* Memorize it! This is the main reason the scale was created in the first place!

Try out this new scale over the following progression. Remember—only use the harmonic minor over the major V chord.

40 Fig. 74 – Harmonic Minor Jam 1



Let's try one with some seventh chords. Pretend you're jamming at a party with some friends and they say "go for it!" over these chords:

41 Fig. 75 – Harmonic Minor Jam 2



What would you do? Panic? I hope not! By now you should be able to recognize that the key center is C minor. So, do you play C natural minor over all of the chords? No, no, no—you'd be missing out on all the fun stuff! Notice the G7 chord? That's right—it's a dominant V chord in a minor key, so play *C harmonic minor* over G7.

Check out the solo (Fig. 75) and then try one yourself over Fig. 75.

42 Fig. 76 – Harmonic Minor Solo

The musical score for Fig. 76 – Harmonic Minor Solo is written in 4/4 time and features a key signature of two flats (Bb and Eb). The solo is composed of several measures, each with a corresponding guitar TAB line below it. The score includes various musical notations and techniques:

- Chords:** The solo is primarily in the key of G minor, with chords G7 and Cm7 indicated above the staff.
- Techniques:** The score includes various techniques such as "w/ wah-wah", "full", "1/2", "3", "5", "7", "10", "12", "13", "15", "16", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100", "101", "102", "103", "104", "105", "106", "107", "108", "109", "110", "111", "112", "113", "114", "115", "116", "117", "118", "119", "120", "121", "122", "123", "124", "125", "126", "127", "128", "129", "130", "131", "132", "133", "134", "135", "136", "137", "138", "139", "140", "141", "142", "143", "144", "145", "146", "147", "148", "149", "150", "151", "152", 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THE DIMINISHED SEVENTH CHORD

Another useful application of the harmonic minor scale is with the diminished seventh chord. In a minor key, the diminished seventh chord (VII) functions much like the dominant seventh chord (V). It sets up a strong resolution back to the I chord, or serves as a passing chord to other chords in the key. In fact, the VII chord can be used along with the V chord or as a *substitute* for the V chord. I'll show you what I mean. Play this next progression:

43 Fig. 77

Em7 B7 D G

C F#m7^b5 B7

By now you should know that the B7 chord is from the E harmonic minor scale (it's the V chord). Let's try substituting the VII chord (D[°]7) for B7 in the following example:

44 Fig. 78 – Solo with a Diminished Seventh Chord

Em D[°]7 D

E harmonic minor -----

full

TAB 9 9 11 12 | 11 13 14 | 12 12 14 14 (14) 12 12 14

G C

6 6

12 9 10 12 9 11 12 11 12 14 | 12 13 15 | 13 13 15 15 (15) 13 12

1/2 1/2 1/2 rake --- 1/2 1/2 full

F#m7^b5 B7

14 (14) (14) (14) 11 (11) (11) (11) 10 (10) 8 10

x x

E harmonic minor

Did you notice that the D \sharp 7 chord has better *voice leading* (it sounds smoother) into the D major chord than the B7 chord? When you write a hit song with this stuff, don't forget to cut me in on my 10%! Now you try it!

45 Fig. 79 – Jam with a Diminished Seventh Chord

THE DIMINISHED SEVENTH ARPEGGIO

The diminished seventh arpeggio can be used anywhere the diminished seventh chord is used. Why?—because the arpeggio is simply the notes of the chord played in the form of a scale. Below are two patterns of the diminished seventh arpeggio.

Fig. 80 – G \sharp Diminished Seventh Arpeggio

Pattern 1

Pattern 2

SYMMETRICAL SHAPES

The diminished seventh chord and the diminished seventh arpeggio are known as symmetrical patterns. This means that if we play a diminished seventh chord or arpeggio we can play the same shape every three frets and it will be *exactly the same*! The chord will simply be an inversion of itself each time you climb the fretboard. To try this out, take a diminished seventh chord and, without rearranging your fingers, simply slide the chord up or down three frets. The chord will function in exactly the same way; it will now be an inversion of itself. If we slide up four times we're back to where we started, one octave higher. This is a great way to play something that only sounds difficult.

Fig. 81 – Diminished Arpeggio Symetrical Shapes

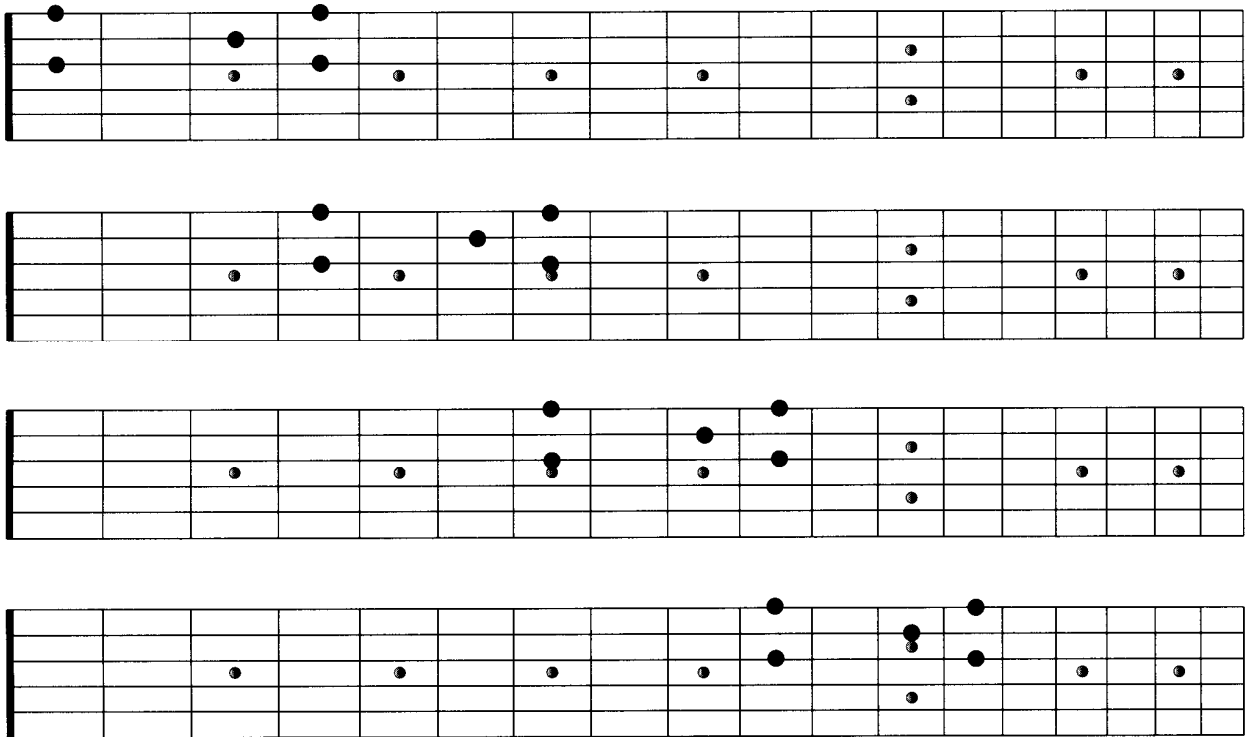
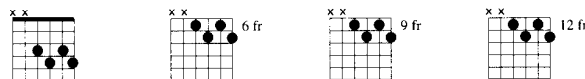


Fig. 82 – Diminished Chord Symetrical Shapes



THE DARK SIDE OF HARMONIC MINOR

Another common place to use the harmonic minor scale is when you have two major triads 1/2 step apart.



If we look at Fig. 82 we see that this is a V–VI progression in the key of B harmonic minor. The V and the VI is the only place where we have two major triads 1/2 step apart.

But wait—there's more!...

For those of you who would really like to impress your friends and neighbors, the fifth mode of the harmonic minor scale is called *Phrygian Dominant*. This means that *F# Phrygian dominant has the same notes as B harmonic minor*.

I think we're ready for some licks. You may notice some similarities between this sound and a certain Swedish guitarist popular in the eighties. History buffs may want to look back a bit further to a certain German guitarist from the late seventies. If you can't figure out who I'm talking about, their initials are Y.M. and U.R., respectively.

46 Fig. 84 – F# Phrygian Dominant Riff 1

F#5 E5 G5 F#5 E5

1. F#5 E5 F#5

TAB

8 9 6 7 6 9 8 9 6 7 6 9 8

*Doubled by another gr. one octave higher.

2. F#5 E5 F#5 3. F#5 E5 F#5 4. F#5 E5 F#5

8 9 6 7 6 9 8 9

47 Fig. 85 – F# Phrygian Dominant Riff 2

F#5 E5 G5 F#5 E5 F#5 E5 F#5 *play 4 times*

15 16 14 15 14 16 15 16 14 15 14 16 15 16 14 15 14 16

48 Fig. 86 – F# Phrygian Dominant Riff 1, 3 & 4

F#5 E5 G5 F#5 E5 1. F#5 E5 F#5 Riff 3

8 9 6 7 6 9 8 9 6 7 6 9 8

*Doubled by another gtr. one octave higher.

2. F#5 E5 F#5 Riff 3 3. F#5 E5 F#5 Riff 4

8 9 6 7 6 9 8 9 6 7 6 9 8

4. F#5 E5 F#5 Riff 3

8 9 6 7 6 9 8 9 6 7 6 9 8

Now have some fun and experiment with the F# Phrygian dominant scale (B harmonic minor) over Fig. 85.

49 Fig. 87 – F# Phrygian Dominant Jam

49 Fig. 87 – F# Phrygian Dominant Jam

1. F#5 E5 G5 F#5 E5 F#5 E5 F#5 E5 F#5

*Fine

*4th time

2. F#5 E5 F#5 F#5 E5 F#5

3. F#5 E5 F#5

4. F#5 E5 F#5

*Da Capo al Fine (w/ repeats)

*Da Capo 3 times

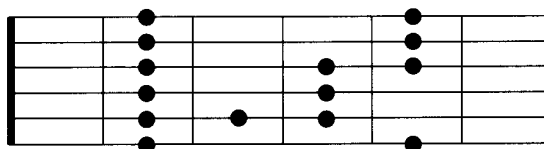
THE BLUESY HARMONIC MINOR

As you've seen, the harmonic minor scale is a great one. But sometimes, due to the style of the song, it can sound a bit "classical" or serious—especially in blues-based situation.

Have no fear! We have an answer for you: the *dominant blues scale*.

First of all, a blues scale is a minor pentatonic scale with the addition of a $\flat 5$ (or $\sharp 4$): $1-\flat 3-4-\flat 5-5-\flat 7$.

Fig. 88 – Blues Scale (Pattern 4)



This is the scale of choice for many players on blues-based progressions. Try the following lick and you'll see what I mean.

50 Fig. 89 – E Minor Blues Lick

Fig. 63 E Minor Blues Lick

full

15 15 12 15 12 15 12 15 12 15 14 14 12 12 14 12 14

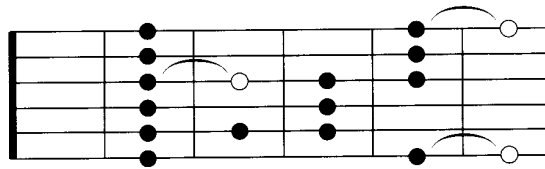
Now here's where the word "dominant" comes in. Let's take that same scale, but *every* time we hit a minor third, we'll raise it up to a major third by either bending it, hammering on to it, or sliding into it. (Remember—back in the modes chapter we touched on this.)

51 Fig. 90 – E Dominant Blues Lick

Fig. 13 - E Dominant Blues

The musical score for 'Fig. 13 - E Dominant Blues' is presented in two staves. The top staff is a standard musical notation in E major (one sharp) and 4/4 time. The bottom staff is a guitar tablature corresponding to the melody above. The tablature uses fret numbers (12, 14, 15) and bend instructions ('full' and '1/2') to indicate the specific technique required to play the notes. The melody consists of a series of eighth and quarter notes, with some notes beamed together. The tablature shows the fret positions and bends for each note, with 'full' bends indicated by an upward arrow and '1/2' bends indicated by a smaller upward arrow.

Blues Scale with Major Thirds



Did you notice the difference? Now the scale contains these intervals: **1**–**b3** (bent up to) **3**–**4**–**b5**–**5**–**b7** (the notes of a dominant seventh chord are in bold text). See how it fits?

Now let's go back to harmonic minor. Following is a progression that uses A harmonic minor (over the E7 chord). However, the bass player is playing a little bit funky, and the regular harmonic minor might sound too square. So instead of playing A harmonic minor over E7, we'll play the E dominant blues scale. Look how many notes are in common?

A Harmonic Minor	A	B	C	D	E	F	G [#]	A
E Dominant Blues	E	g	G[#]	A	B ^b	B	D	E
		bend						

52 Fig. 91 – “Motel California” Solo

The musical score for the "Motel California" solo is presented in three systems, each corresponding to a different chord progression. The first system is for the Am and E7 chords, the second for D and F, and the third for C and Dm. The notation includes various guitar-specific symbols like bends, vibrato, and fret numbers. The tablature (TAB) is provided below each staff, showing the fret numbers for each note. The solo is divided into three measures, each with a different chord progression.

E7 Am

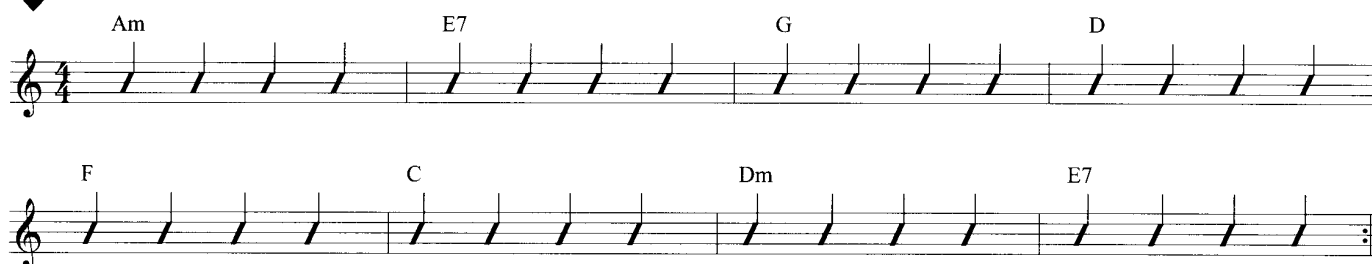
E7 G

D F

C Dm

E7 Am

53 Fig. 92 – “Motel California” Jam



Phrasing advice: look for the *harmonic minor note* (G#) on the E7 chords. Notice how cool it sounds to play the dominant pentatonic here.

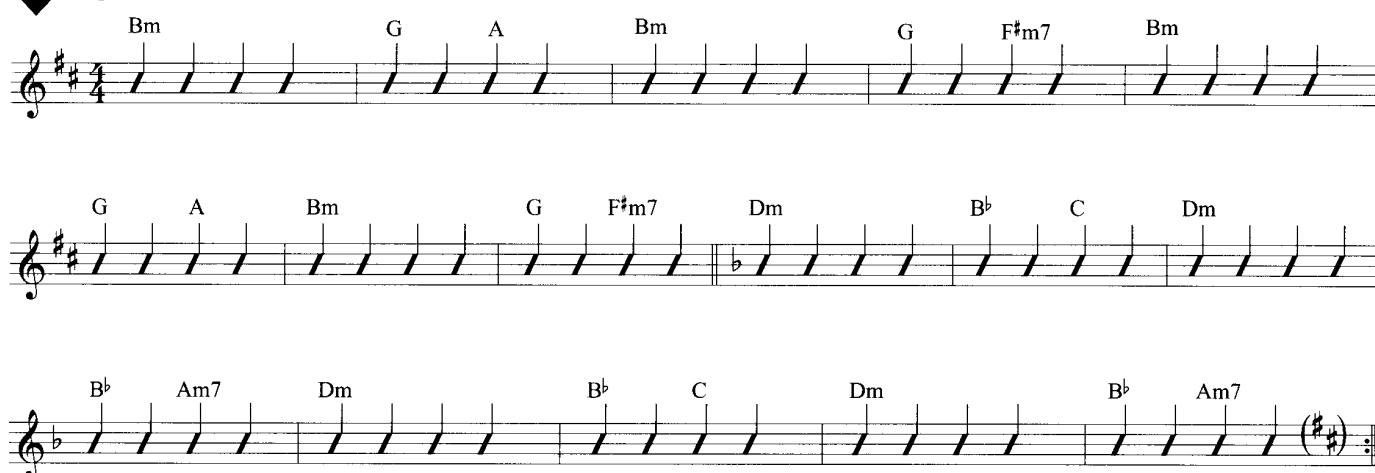
Also, pay close attention to how every chord has been covered. This is a changing progression, not a drone progression. Look back at Chapter 3 if you skipped it. You’ll learn how to cover the changes there.

One last word: don’t try to play really fast on this one. *Take your time.*

MODULATIONS

A *modulation* is when a chord progression moves to another key. Take a look at the following progression:

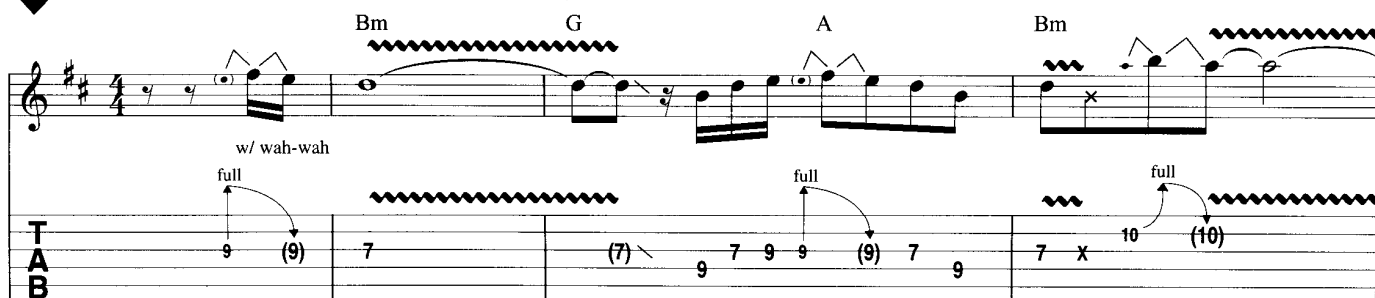
54 Fig. 93 – Modulation Jam



The first eight measures are in the key of B minor. The next eight measure modulate up a minor third (three frets) to D minor. We’re going to talk about four ways to solo over a modulating chord progression.

1. *Move with the chords.* This is the most obvious way to solo over the changes. Simply take a lick and move it up a minor third (or to wherever the modulation takes you).

55 Fig. 94 – Modulating (Moving with the Chords)



2. *Common tones.* Try holding a note that is common to both keys as the chords move underneath you. Let's compare B minor and D minor.

B minor

B-C#-D-E-F#-G-A

D minor

D-E-F-G-A-B \flat -C

The common tones are: D, E, G, and A. D is the strongest of these because it is a chord tone of both B minor and D minor.

56 Fig. 95 – Modulating (Common Tones)

The first staff shows a solo in G major with chords G, F#m7, Bm, G, and A. The fret numbers are (10) (10), 12 14 14 (14) 12 14, 12 12 12 15 (15), 10 7 7 10 9 7 9 (9) 7 9. The second staff shows a solo in B minor with chords Bm, G, F#m7, and Dm. The fret numbers are 7 9 7 9 9 (9), 0 9 7 9 9 (9) 7.

3. *Stay in one position.* If you've done your homework, you should be able to stay in one position anywhere on the neck and switch keys. This requires you to be very familiar with all of the diatonic scale patterns. Here's one possible position for this:

Fig. 96 – Modulating (Staying in One Position)

B minor

A fretboard diagram for the B minor scale, showing the notes B, C, D, E, F, G, A across the first seven frets. The notes are marked with dots on the strings.

D minor

A fretboard diagram for the D minor scale, showing the notes D, E, F, G, A, B, C across the first seven frets. The notes are marked with dots on the strings.

4. *Switch keys early.* If you switch keys before the modulation occurs, your solo will sound "outside" for a moment and the "resolved" when the new key arrives. A good place to start is by switching keys two beats early.

57 Fig. 97 – Modulating (Common Tones)

Fig. 97 is a guitar solo exercise titled "Modulating (Common Tones)". It consists of three systems of musical notation, each with a treble clef staff and a bass staff. The first system covers the chords Bm, G, A, and Bm. The second system covers G, F#m7, Bm, G, and A. The third system covers Bm, G, F#m7, and Dm. The bass staff contains fret numbers and fingering instructions such as "w/ wah-wah", "full", "10", "(9)", "7", "x", and "10".

Now it's your turn. Go back to Fig. 92 (track 54) and try out your new modulation chops!

Here's another modulating progression to practice soloing over. This one switches between three keys.

58 Fig. 98

Fig. 98 is a guitar solo exercise titled "Modulating (Common Tones)". It consists of three systems of musical notation, each with a treble clef staff and a bass staff. The first system covers the chords D5, F5/D, C/D, G/D, D5, F5/D, and G/D. The second system covers E, G5/E, D/E, A/E, E5, G5/E, and A/E. The third system covers G5, Bb5/G, F/G, C/G, G5, Bb5/G, and C/G. The bass staff contains fret numbers and fingering instructions such as "full", "10", "13", "10", "13", "10", "12", "14", and "10".

*Key signature denotes D Dorian.

**Key signature denotes E Dorian.

***Key signature denotes G Dorian.

MODAL INTERCHANGE

Listen to CD track 59. It sounds like a tune in E, right? Well, actually it's a tune from two different E scales: E major and E minor. This is called modal interchange. Modal interchange means using two different modes to make one song. Most commonly the major (Ionian) mode and the minor (Aeolian) mode are used.

Take a look at the chords in the harmonized E major scale and the chords of the harmonized E minor scale.

Fig. 99

E major

I	II	III	IV	V	VI	VII
E	F [#] m	G [#] m	A	B	C [#] m	D [#] °

E minor

I	II	III	IV	V	VI	VII
Em	F#°	G	Am	Bm	C	D

Can you spot the modal interchange in Fig. 100?

Fig. 100

Fig. 100

Figure 100 shows two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 4/4 time and have a key signature of one sharp (F#). The top staff is labeled 'E' and 'Cmaj7'. The bottom staff is labeled 'D' and 'A'. The notation consists of eighth notes and quarter notes, with some notes beamed together.

If we compare these chords with Fig. 97 we see that E and A are from E major (they are the I and the IV) while the Cmaj7 and D chords are from E minor (they are the VI and VII in E minor).

Now I'll give you a solo example over this progression.

59 Fig. 101 – Modal Interchange in E

FIGURE 1

A

E

8va

TAB

*** rake**

1/2

1/2

full

8

9

7

9

9

7

7

5

7

5

7

(7)

X

X

X

X

15

*Audio fades in 2 meas. before Fig. 99.

[illegible]

Here's a challenging one in A:

60 Fig. 102 – Modal Interchange in A

Fig. 162 Modal interchange in A

A D G (from minor) A

vol. swell

2 (2) 6 7 11 9 11 9 (9) 7 6 6 7 7 7 (7)

8va D G (from minor)

Harm. -----

7 7 12 5 4 7 5 5 (5) (5)

8va A loco Am G F

Harm. -----

7 7 x 0 3 5 5 3 5 (5) 3 5 5 3 5 3 5 3 3 (3) (3) x

full full full

Am G D (from major)

1/2 1/2

x 5 5 7 5 7 5 7 7 (7) 5 8 7 (7) 5 7 5

Am G F

3 w/ wah-wah 3

full full full

x x 5 7 (7) 5 7 7 5 7 5 7 5 7 5 8 5 5 7 5 7 5 8 5 x

Am G D (from major) Dm A

1/2 1/2

5 8 5 7 5 8 5 7 5 8 5 7 5 8 5 7 5 8 5 7 7 5 7 (7) 5 (5)

Now you try...

61 Fig. 103 – Modal Interchange Jam in A

Here's another example. The F#7 chord is from the key of B major (F# Mixolydian or E Lydian).

62 Fig. 104

*Audio fades in 1 meas. before fig. 102.

And now it's your turn:

63 Fig. 105 – Jam Track for More Modal Interchange in E

SECONDARY DOMINANTS

The word “dominant” has been used throughout the book as a shorter name for the dominant seventh chord (1–3–5–b7). But the word originally meant “the chord in the fifth position.” It so happens that, in a major key, the V chord is a 1–3–5–b7 chord. That’s how the name *dominant seventh* came to represent a 1–3–5–b7.

A *secondary dominant* is a V chord of a chord other than I. Below is a song using a secondary dominant chord.

Fig. 106

Looking at the key of C, one of these chords clearly doesn’t belong.

Fig. 107

I	II	III	IV	V	VI	VII
C	Dm	Em	F	G(7)	Am	B°

The D7 chord is not in the key. Where does it come from? Here’s the answer: it’s the V chord of the G chord; D7 is V in the key of G. Grab your guitar and strum through the chords. Notice how the D7 pulls your ear towards the G chord. This is a secondary dominant and we call this the five-of-five (V/V). The other dominant seventh chord (G7) is the normal dominant chord (also called the *primary dominant*).

Guess what scale you would use to solo over that D7?

Answer: G major

Do you know a better name for the G major scale at that moment?

Answer: D Mixolydian (since it’s a D chord, you should call your scale D also—it helps you remember that D is important.)

Fig. 108

Let's try another in the key of C.

Fig. 109



Which chord doesn't belong?

Answer: E7

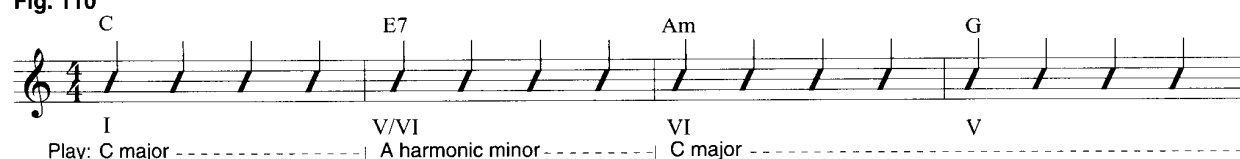
E7 is a V of what chord?

Answer: Am (V/VI)

What scale do you play for an E7 chord in A minor?

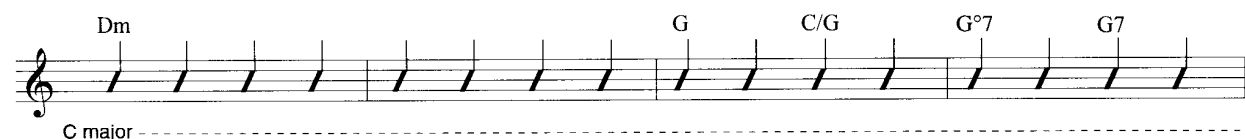
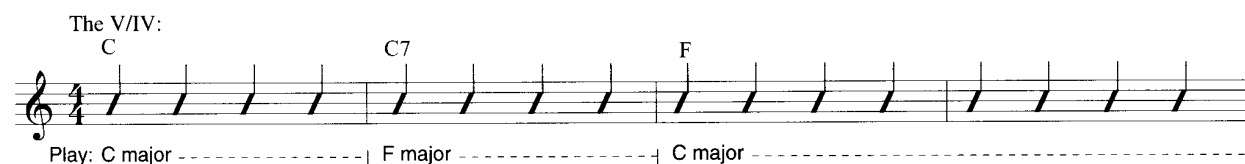
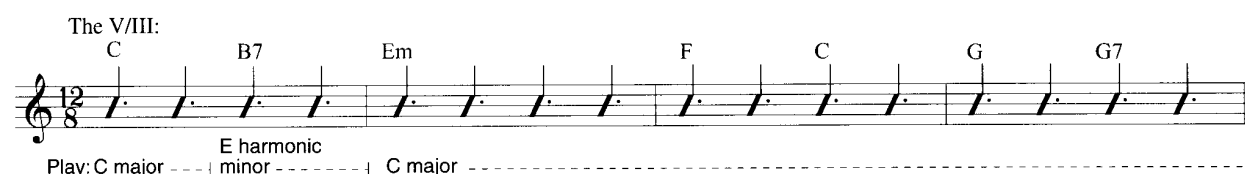
Answer: A harmonic minor.⁵

Fig. 110



Here are five short progressions showing you all of the secondary dominants in the key of C. Secondary dominants can happen quickly because they are usually passing chords. You might only have time for a couple of notes, so you might as well make them the important ones. Which notes are the important notes? The notes in the secondary dominant chord.

Fig. 111 – Secondary dominants in C



⁵ E7 is the V of the VI chord. In our key (C major), the VI chord is Am. So E7 is the V chord in the key of A minor. You learned earlier in this chapter that, in minor keys, you have to play harmonic minor for dominant V chords. So, when your secondary dominant is a V of a minor (V/II, V/III, or V/VI) you'll need to use a harmonic minor scale for your solo.

The V/V:

Play: C major ----- G major ----- C major -----

The V/VI:

Play: C major ----- A harmonic minor ----- C major -----

C major -----

Now I'll show you some soloing possibilities over the last five figures, and give you a chance to jam over the rhythm tracks on the second time through each figure.

64 Fig. 112 – V/II Solo and Jam

TAB: 5 7 5 | 5 7 7 5 7 7 | 7 (7) (7) 6 7 5 6 | 5 6 5 7 5 5 5

*Jam Track 2nd time.

TAB: (5) 7 7 7 5 8 | 5 8 5 8 | (8) 8 8 (8) 6 6 | 7 5 6 5 7 5

TAB: (5) 7 7 7 5 7 7 5 | 5

Notice the use of D harmonic minor in measures 2 and 6 of Fig. 112. The E \flat s in measures 1 and 2 are chromatic passing notes—don't dwell on them. I was just playing by ear.

65 Fig. 113 – V/III Solo and Jam

*Jam Track 2nd time.

Check out the D \sharp in measure 1 of Fig. 113. That's the harmonic minor scale! Notice that I didn't play a D \sharp in measure 5. If you hit it every time, it can be predictable. The F \sharp and B \flat in measure 8 are chromatic passing notes again.

66 Fig. 114 – V/IV Solo and Jam

1

*Jam Track 2nd time.

4

8

10

13

16

I played the C Mixolydian scale verbatim in measure 2 of Fig. 114. Measures 4 and 5 are a statement; measures 6 and 7 are a reply to that statement.⁶ Also check out the B \flat in measure 10—C Mixolydian right where it's supposed to be!

67 Fig. 115 – V/V Solo and Jam

Fig. 115 – V/V Solo and Jam. The score is in 4/4 time and consists of 10 measures. It features a guitar solo with various techniques and chords. Chords indicated include C, C/E, F, D/F#, G, and C. Techniques include 'full' (full bends), '1/2' (half bends), 'loco' (loco playing), 'P.H.' (pick harmony), and 'let ring'. The fretboard is shown with fingerings and bends. A repeat sign is at the end of measure 10.

Watch the F \sharp s in measure 3 of Fig. 115. That's the D Mixolydian scale (D–E–F \sharp –G–A–B–C–D).

68 Fig. 116 – V/VI Solo and Jam

Fig. 116 – V/VI Solo and Jam. The score is in 4/4 time and consists of 4 measures. It features a guitar solo with various techniques and chords. Chords indicated include C, G, and E7. Techniques include 'full' (full bends), '1/2' (half bends), and 'X' (hammer-on). The fretboard is shown with fingerings and bends. A repeat sign is at the end of measure 4.

*Jam Track 2nd time.

⁶ For more on "statements and replies" or call-and-response, see *Rock Lead Guitar Techniques*.

Am Am/G₃ F G7sus4 G7

7 C

10 G E7 Am Am/G

13 F G7sus4 G7

15 C

*Hold previous bend with 4th finger and add pinky on the 11th fret.

I used the bluesy harmonic minor scale in measure 3 of Fig. 116. In measure 11, I used the regular A harmonic minor scale (the important note—G#).

In case you're wondering, there is no V/VII.

MINOR KEY APPLICATION

You can use secondary dominants in minor keys, too. Below is an example, but before you start, take a look at the scale changes—pretty quick, huh? Just be ready to hit the important notes. For example, the important note for the G7 chord is F \sharp . Why? Here's why:

Our key—E minor

E-F \sharp -G-A-B-C-D-E

G Mixolydian

G-A-B-C-D-E-F-G

The *only* difference between the two scales is that G Mixolydian has F \sharp . That's why it's so important.

69 Fig. 117 – Secondary Dominance in a Minor Key

System 1: Em (I), D/F \sharp (VII), G (III), G7 (V/VI), C (VI), B7 (V7).
 Play: E minor ————— C major (G mixolydian) ————— E minor ————— E harmonic minor

System 2: Em (I), C (VI), B7 (VII), Em (I), Em/D.
 E minor ————— E minor ————— E harmonic minor ————— E minor

System 3: A7 (V/VII), C (VI), D (VII), Em (I), D/F \sharp (VII).
 D major (A mixolydian) ————— E minor ————— E minor ————— E minor

System 4: G (III), G7 (V/VI), C (VI), B7 (V7), Em (I).
 C major (G mixolydian) ————— E minor ————— E harmonic minor ————— E minor

C B7 Em 8va Em/D A7
 loco

VI V7 I V/VII
 E harmonic minor E minor D major (A mixolydian)

C D E

I VII I
 E minor

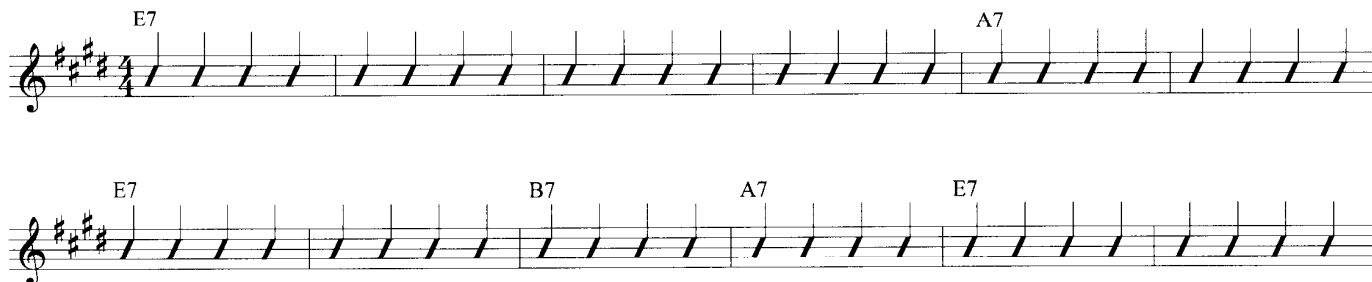
CHAPTER 5

BLUES-BASED MUSIC

So far we've discussed about everything you'll run into in the rock world: modal interchange, secondary dominants, modulations...all the "thinkin' stuff." This final chapter is going to take a look at the easiest stuff to hear but the hardest stuff to analyze: blues-based music.

Let's get familiar with the basic form of the blues—the 12-bar blues.

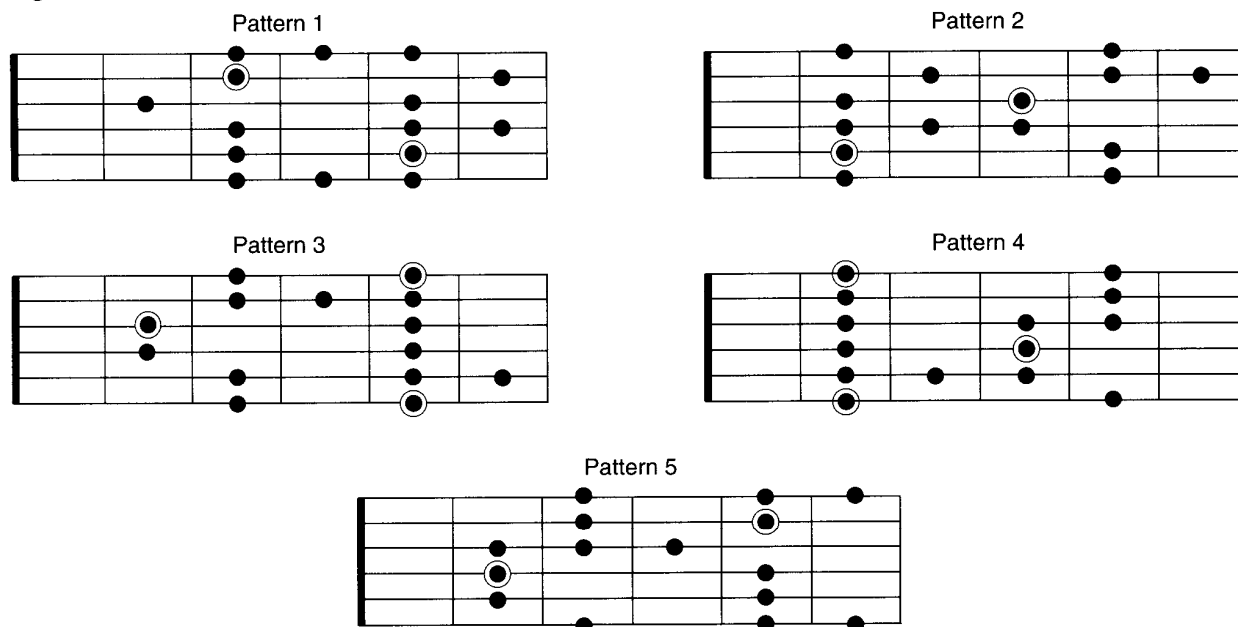
Fig. 118 – 12-Bar Blues in E



The I, IV, and V are all dominant seventh chords! This is a theory nightmare! How come this all sounds like one key? E sounds like home the whole time—so these aren't modulations. They're not secondary dominants (because A7 is V of D and there isn't a D chord in E major). It seems none of the theory we've discussed will answer this.

Well, it's time to take the thinking caps off and just do some playing. If you listen to the blues dating all the way back to the very first recordings, you'll notice that most of the vocal melodies and soloing is derived from these notes: 1- \flat 3-4- \flat 5-5- \flat 7. It's called the *blues scale*.

Fig. 119 – Blues Scale Patterns



You'll notice that these scales are just minor pentatonic scales with the addition of a \flat 5. The \flat 5 is called the *blue note* because it has a sad quality. It's a good idea to become familiar with all five patterns, but I'd be lying to say that every good blues player uses all of them. Most use patterns 2 and 4.

Exercise: Your ear is your most important tool when playing the blues. Play along with the CD track. I'll fill the first twelve measures with a very basic blues solo. I want you to emulate that solo on the rest of the

chorus. We're not going for flash here. Your goal is to mean what you play—it doesn't matter how hard it is. Don't over-think the blues— just let it happen.

70 Fig. 120 – 12-Bar Blues in E (Solo and Jam)

($\text{♩} = \text{♩}^3$)
E7 8va

TAB

*Jam Track on 2nd & 3rd times.

8va A7 E7

8va loco B7 A7

E7

play 3 times

I hope you noticed something on the solo of Fig. 120. The notes of the blues scale were not strictly followed. There was one bend in particular that you should look at. It was the G (fifteenth fret, first string) bending up to G \sharp . I did this on the first note of measure 3. Most players do this without even knowing it, because it sounds good. Why does it sound good?

Think about the E7 chord: E–G \sharp –B–D.

When you play G over this chord, you naturally want to bend it up to G \sharp .⁷ That is simply paying attention to the “major-ness” of the E7 chord. Continue practicing until you master this all-important bend.

⁷ We touched on this already—back in modes and the bluesy harmonic minor.

GOING FURTHER

So far, we've dealt with the real blues (I7, IV7, and V7). Let's take what we've learned there and apply it to some different situations.

Here's a straight-ahead rock progression in E that uses some modal interchange (the G and D chords are from E minor). Let's think like a blues player and mush all of the chords into one basic key. We'll think in E blues. Keep in mind some of the things you learned in the previous examples: try to bend your G up to G# on the E chord.

71 Fig. 121 – Rock 'n' Roll in E (Solo and Jam)

8va — E G D A D/A A E G

TAB

15 14 15 14 (14) 12 14 14

*Jam Track 2nd time.

8va — D A D/A A E G

TAB

14 12 15 12 14 12 15 15 15 1/2 15 14 (14) 15

8va — D A D/A A E G

TAB

12 15 12 14 12 15 12 15 12 15 14 12 14 14 12 12 12 12 14 12

8va — D A D/A A E G D A D/A A

TAB

(12) 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 15 (15) (15)

PLAYING BLUES IN MAJOR KEYS

So you're Joe Blues-Man—got your shades and Telecaster—but the singer wants to sing a pretty little ballad in D major and you don't want to blow your cool...what do you do?

You see, the major scale is just a little too cute for most blues players, so they'll play most of the song in major pentatonic and throw in some of the minor pentatonic (with some creative bending) to get that "sassy" sound. This is not called breaking the rules—it's called *destroying* the rules! Playing a minor scale on a major song?!? Pay close attention to the transcribed solo—it sounds great, but it ain't easy.

Fig. 122 – People Get Set

*Jam Track 2nd time.

from minor pentatonic

*Slide and bend simultaneously.

Two staves of guitar notation. The first staff contains measures 1 through 8, featuring chords G, D, and Bm. It includes a 'rake' technique and a 'grad. bend'. The second staff contains measures 9 through 16, featuring chords G, D, Bm, Em, G/A, and D. It includes a 'let ring' technique and a 'minor pentatonic' scale. Fingering numbers are provided for many notes.

Here's a recap for you. If you can master this one, we'll call you when we need a sub at MI!

The first eight measures are basically a really long A7 chord. You've learned that you can play a Mixolydian scale over that. Also, you could think like a blues player and play an A blues scale (with that minor third to major third bend). Try major pentatonic if you like.⁸ Next is a modulation to C major. I chose to make a "statement and answer" in my solo. I wonder what you're going to do. In measure 13, there's another modulation—this time to D major. Try out some of the modulation techniques you've learned. In measure 15, it modulates to a G7 chord. There's a lot of action coming from the band, so I try to keep it sparse. Have fun with this one and we'll see you when you get to MI!

73 Fig. 123 – Final Solo/Jam

Two staves of guitar notation for a final solo/jam. The first staff shows measures 1 through 5, featuring chords A7, D, and A7. The second staff shows measures 6 through 10, featuring chords A7, D, A7, D7, and A7. It includes a 'Jam Track 2nd time' section. Fingering numbers are provided for many notes.

⁸ If you've forgotten about major pentatonic scales, go back and take a look at *Rock Lead Basics*.

9

D7 C G/B Am

5 2 5 4 3 2 2 3 2 5 2 5 4 2 4 4 2 5 7 7 (7) 5 6

play: A blues/A major pentatonic

C major

11

C G/B Am D A/C# Bm

(6) (6) 5 5 5 7 7 (7) 5 7 (7) 9 7 9 9 9 7 9 9 (9) 7 10

C major

D major

15

A G7

(10) 7 10 7 9 7 9 (9) 7 9 7 9 7 9 7 9 x 5 (5) 3 (3) 5

D major

G blues/G Mixolydian

18

5 (5) (5) (5) 3 (3) 5 x 3 3 3 1/2 3 4 5 3 4 5 3

G blues/G Mixolydian

21

15ma ----- loco

P.H. full

5 (5) 3 7 6 0 x 5 0 x 4 0 x 5 0 x 6 0 6 5 0 5

G blues/G Mixolydian

23

4 0 6 5 0 7 6 0 8 7 0 7 6 0 8 7 0 9 8 0 10 9 0 11 10 (10)

G blues/G Mixolydian

A blues/A major pentatonic

GUITAR NOTATION LEGEND

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

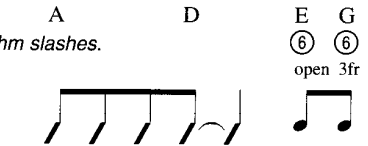
F
E
D
C
B
A

Strings:

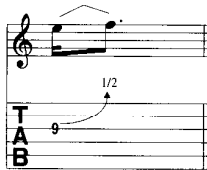
E
B
G
D
A
E

4th string, 2nd fret

1st & 2nd strings open, played together



HALF-STEP BEND: Strike the note and bend up 1/2 step.



BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



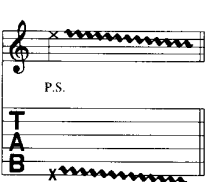
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



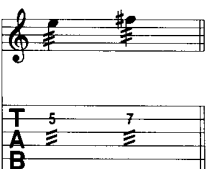
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



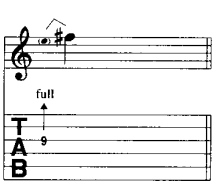
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



WHOLE-STEP BEND: Strike the note and bend up one step.



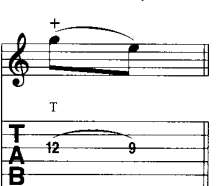
PRE-BEND: Bend the note as indicated, then strike it.



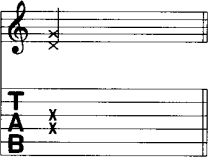
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



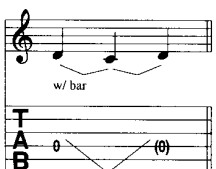
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



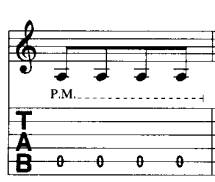
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



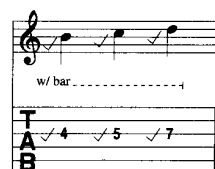
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



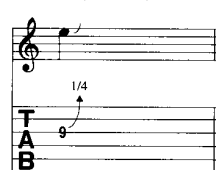
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



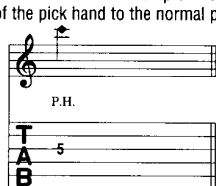
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



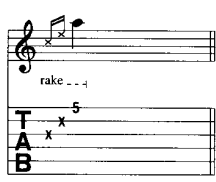
SHIFT SLIDE: Same as legato slide, except the second note is struck.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



RAKE: Drag the pick across the strings indicated with a single motion.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.





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